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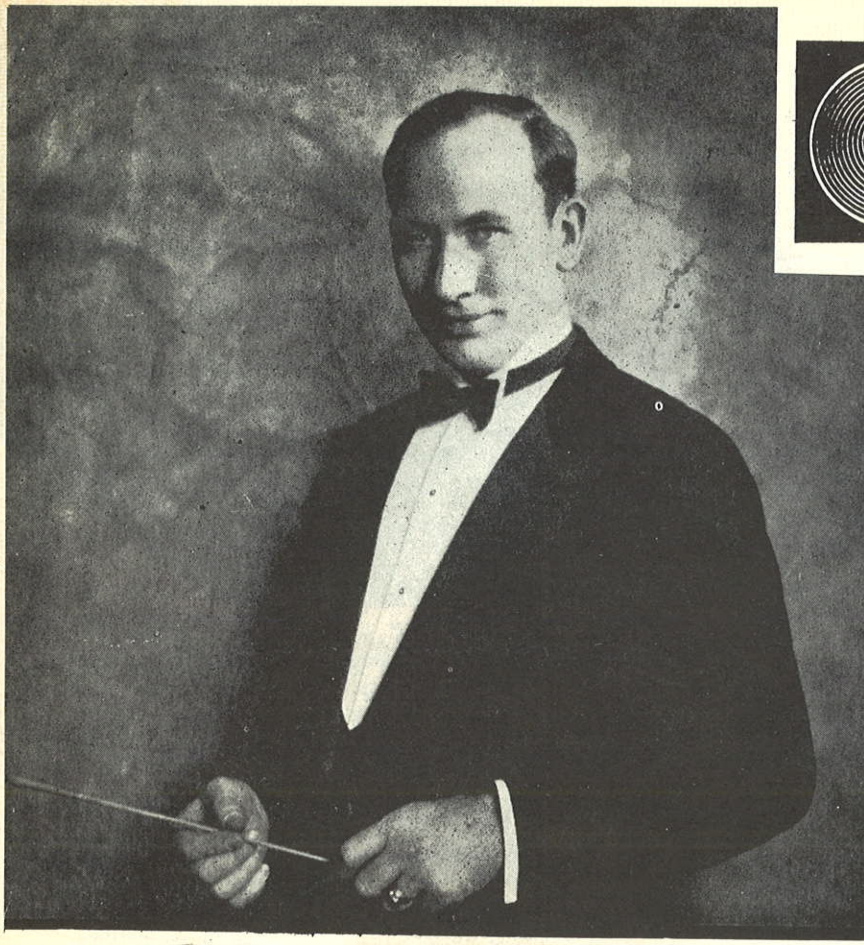

Swingin' Down The Lane

An Old Fashioned Song With a Fox Trot swing

IN THE DAYS OF Isham Jones

by JOHN McANDREW

As everyone who has cared for popular music through the earlier decades of the century well knows, Victor was not exaggerating when it referred to its Isham Jones Vintage Series LP as by one of the few truly outstanding dance orchestras of the Big Band era. The astounding thing about the performances on LPV 504 is that all of them, without exception, turn out to be noticeably superior to what everyone--well, most people--were expecting. While there is no disguising that they are from the early thirties, the arrangements, the suave execution, the vocals, are astonishingly less rubber-stamped, even from today's viewpoint, than almost all of the dance-bands of that day. The arrangements still have a freshness about them that sets them apart from even the cream of the others.

This is all the more noteworthy in that when the Jones band's output was released, it was considered for the most part not the equal of the results obtained on their Brunswick sides, and although I no longer have many of those, the few I do have access to appear to corroborate this. Although in retrospect it is not as noticeable, the balance seemed to have been achieved with better results in the Brunswick studios than in Victor's; it is one of those things that you recognize just ARE without being able to put your finger on it; it happened to Paul Whiteman when he moved over from Victor to Columbia in the late twenties. The instrumental blendings, so noticeable and uncluttered on his original Victors, somehow came out on Columbia something akin to the contents of a tightly-packed sardine can. The same thing took place when Ray Noble first came to the states and moved heaven and earth to duplicate his wonderful English effects on his original, sensational HMVs; his was the most drastic failure of all: not only the marvelous depth but even the rhythm and the zest failed to come through in New York. And a large contingent of Bing Crosby fans unceasingly proclaim that Bing has had no outstanding recordings since the day he left Brunswick.

The great majority of Isham Jones sides were for Brunswick, and very many of these were accoustical. This system was less kind to the Jones band than it was to many other groups, perhaps because Jones had a larger band and the horns tended to give the larger orchestras a somewhat diffuse sound, although Victor achieved some unbelievably excellent results with bands such as Whiteman and several of their own 'house' bands, notably the Great White Way Orchestra. Perhaps acoustically Isham would have recorded to better advantage for Victor, even as he fared better electrically on Brunswick.

Nevertheless, this is not to say that he did not make many interesting and beautifully arranged pressings in pre-electrical days. Some of his better ones were: AGGRAVATIN' PAPA, BLUE HOOSIER BLUES, BY THE SHALIMAR, DEAREST, DON'T BRING ME POSIES, DOWN AMONG THE SLEEPY HILLS OF TENNESSEE, MA, MARCHETA, MY HONEY'S LOVIN' ARMS, ON THE ALAMO, IT HAD TO BE YOU, THE ONE I LOVE, SAW MILL RIVER ROAD, SITTIN' IN A CORNER, SOMEBODY'S WRONG, SPAIN SWINGIN' DOWN THE LANE, WABASH BLUES, WHO'S SORRY NOW, ALABAMY BOUND, AFTER THE STORM, FAREWELL BLUES, HONEST AND TRULY, I CAN'T REALIZE, MY BEST GIRL, SWANEE BUTTERFLY, SWEET GEORGIA BROWN, WHERE'S MY SWEETIE HIDING.

ANNOUNCING THE PUBLICATION OF PERRY BRADFORD'S LONG AWAITED BOOK!!

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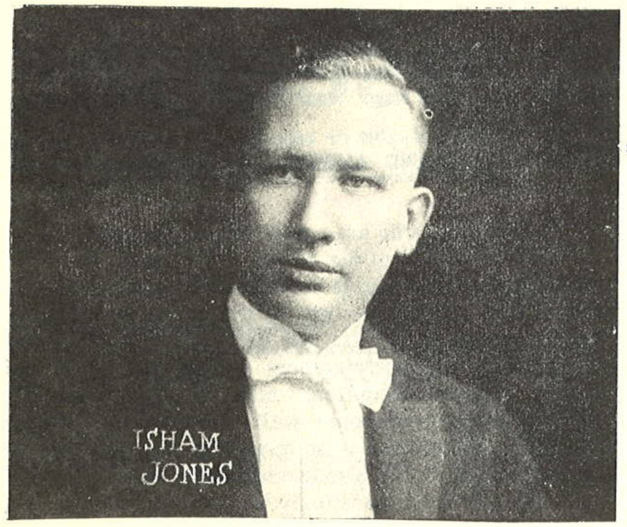
** IN THE DAYS OF ISHAM JONES by John McAndrew



the COLLEGE INN, Chicago
ISHAM JONES BAND -1923
(for personnel see page 3)

With the advent of the microphone, however, some vital something that had not been caught before instantly gave the band a distinction that set it far to the forefront of the pop. dance bands and placed it amongst the finest of the fast twenties and far ahead of most.

Some of Jones' fine early electricals were: I LOVE MY BABY, I'M SITTING ON TOP OF THE WORLD, IT MADE YOU HAPPY, I WONDER WHERE MY BABY IS TONIGHT, MY CASTLE IN SPAIN, TELL ME YOU LOVE ME, WHAT'LL YOU DO, SUSIE'S FELLER.

There was a gap in the Jones Brunswick output in the late twenties and his releases were considerably fewer. Yet, the orchestra was rapidly reaching its peak of perfection, as demonstrated in DON'T TELL HER/MY BABY JUST CARES FOR ME (Br 4907), I'LL BE BLUE/IN MY HEART IT'S YOU (4914), SONG OF THE BLUES/FEELING THAT WAY (4595). WHAT'S THE USE/SONG WITHOUT A NAME (4810) and the first ballad version of STARDUST (4856) on which Victor Young did a lovely violin solo. This was coupled with TREES. This is the record most often referred to in discussions of the Jones records, just as his most famous acoustical release, perhaps, was the renowned, original Wabash Blues, THE one with the crying cornet by Louis Panico, and which Panico duplicated in 1934 for Decca.

The orchestra, at its very best, performance and recording-wise, made GOODNIGHT SWEET DREAMS/ I'M BIDDING MY BUDDY GOODBYE (6096), MY IDEAL/ I'M SO AFRAID OF YOU (6041), LONESOME LOVER/ YOU'RE JUST A DREAM COME TRUE (6015), DANCING ON THE CEILING/TWO LOVES (6247), DOWN AMONG THE SHELTERING PALMS/POOR BUTTERFLY (6338), KEEPIN' OUT OF MISCHIEF NOW/WHEN NOBODY ELSE IS AROUND (6277), IF IT AIN'T LOVE/WHAT A LIFE! (6270) IF YOU WERE ONLY MINE/FOOLS IN LOVE (6322), I'M HAPPY WHEN YOU'RE HAPPY/IT'S LOVE (6204), SILENT LOVE/I CAN'T BELIEVE IT'S TRUE (6308), SWEET LORRAINE / SNUGGLED ON YOUR SHOULDER (6249), SWEET JENNIE LEE/GOOD EVENIN' (4909) TIRED/ STRANGERS (6262), and several with Bing Crosby that are counted among Crosby's best, such as HAPPY-GO-LUCKY-YOU / LAZY DAY (6306) and SOME OF THESE DAYS/SWEET GEORGIA BROWN (6635).

Many of his recorded efforts were Isham Jones' own compositions, and his superb musicianship contributed greatly to the excellence of his arrangements and performances, and right from the start on the old Brunswick label, the top vocalists of the day were anxious that his Orchestra back them, including Brunswick's two top stars, Marion Harris and Al Jolson. He seemed especially suited to the Jolson style, and the vast improvement in the Jolson sides when he left Columbia and signed with Brunswick was markedly evident in the selections he sang to Isham Jones accompaniment: THE ONE I LOVE BELONGS TO SOMEBODY ELSE/STEPPIN' OUT (2567), CALIFORNIA, HERE I COME/I'M GOIN' SOUTH (2569) and HOME IN PASADENA / MR. RADIO MAN (2582). THE ONE I LOVE is a Jones composition, now a much-repeated standard; and on CALIFORNIA, there is a ukulele passage by none other than composer B. G. DeSylva. At this time, and especially as reproduced on more modern equipment, Brunswick was perhaps the least tinny of the many acoustical pressings. Columbia was lagging far behind, both in reproduction and the backings they gave their vocalists. Curiously, it is possible to make a fine comparison of this since I'M GOIN' SOUTH was one of the last numbers he did for Columbia and one of the first for Brunswick. Apparently there was no contractual clause prohibiting such a duplication at the same time by the same artist on opposing labels, as there would be later on. The difference between Co 61-D and its counterpart on Br 2569 is painfully apparent.

Although even by the early thirties dozens of Isham Jones' recorded compositions had already become timeless standards, he did new versions of only two of his older songs while his band was at its zenith in the early thirties: SWINGIN' DOWN THE LANE/SPAIN (Br 6161), and a delightful coupling it was. The one thing the Jones band had been a bit weak on, up to that point, was rhythm, but this lack was fully atoned for on this remake, as well as on many of the group's subsequent releases. I think it may be safely said that the best Jones sides were about the last two dozen etched for Brunswick.

The excellent Victor sides on the new LP need no further mention, but there were many more that might as easily have been substituted, among the better ones being A TREE WAS A TREE (24246), IT ISN'T FAIR (24367), SHADOWS ON THE SWANEE (24368), YOU'RE MY PAST, PRESENT & FUTURE/DOIN' THE UPTOWN LOWDOWN (24409), EVERYONE SAYS I LOVE YOU (24118), SOMEDAY WE'LL MEET AGAIN (24129), ALICE IN WONDERLAND (24516), GOT THE JITTERS (24496), I AIN'T LAZY I'M JUST DREAMIN' (24606), INFATUATION (24583), JUNK MAN (24519), A NEW MOON IS OVER MY SHOULDER (24682), OUT OF SPACE (24695).

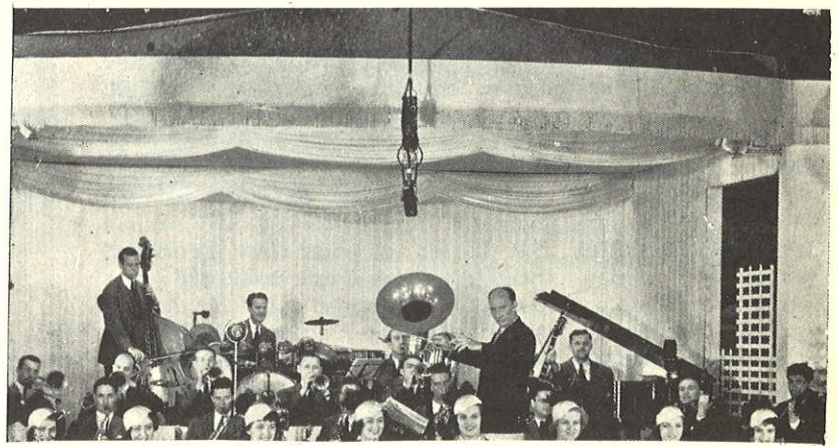
Isham Jones was one of those to align with Decca when that label began its illustrious career in 1934, and within a period of a little over a year, he turned out over forty sides for them. Once again, the new recording seemed not to capture all of the varied facets of the sensitive organization, and although the performances were always good and some very good, a little something was missing, something that couldn't be completely focused. These Deccas, however, are a valuable adjunct to the Jones library, and now I deeply regret allowing this slight dissatisfaction to prevent me from buying them all instead of the mere handful I have. Once again, comparisons are invited since several of Jones' Victor selections were repeated on Decca, notably some of the hot sides such as BLUE ROOM, CHINA BOY, DALLAS BLUES, OUT OF SPACE, and one ballad: FOR ALL WE KNOW, to complement the hits of the day, several of which were to remain hits of all time, including BE STILL MY HEART, I NEVER HAD A CHANCE, I ONLY HAVE EYES FOR YOU, STOMPIN' AT THE SAVOY, as well as versions of numbers that had already been proven standards: FOUR OR FIVE TIMES, I FOUND A NEW BABY, MY MELANCHOLY BABY, PANAMA, SWEET SUE and TIGER RAG. That the band had developed a vigorous drive and a keen jazz sense is plainly demonstrated on these hot sides and may be verified from the Victor versions of CHINA BOY, DALLAS BLUES and BLUE ROOM, all of which are on the new LP and which feature the identical arrangements as used later on Decca.

The Isham Jones last appearance on the bigger labels was on Vocalion in the late thirties subsequent to leaving Decca about 1936. I say 'bigger' rather than 'major' because by now Vocalion was relegated to being a lesser-priced identification supplementing the major Brunswick and Columbia labels. Over a period of two years or more the Jones band appeared quite extensively on Vocalion, but it was no longer as distinctive as it had been, even on Decca, save for a few flashes of the old brilliance on some of the sides.

During this period, Jones was allegedly ailing, and it was rumored that the sides appearing as Eddie Stone and his Orchestra were the Jones band only. This has also been disputed, but it seems more logical that they were the same band since the different names were used on many records during the same time period. Despite Stone's being Jones' chief vocalist on the Jones sides, the Stone recordings were mostly instrumental and along the Larry Clinton line.

Among the better sides were MAMA, THAT MOON IS HERE AGAIN (3872), THANKS FOR THE MEMORY (3910), SWEET SOMEONE (3862), I KNOW NOW/LADY WHO COULDN'T BE KISSED (3582) IT MUST BE LOVE (3499), TWILIGHT IN TURKEY (3544), THANKS FOR EVERYTHING (3486), OUTSIDE OF PARADISE (3911) and a flock of instrumental hot arrangements of the Raymond Scott type of thing, all under the Eddie Stone name, such as SATAN TAKES A HOLIDAY, STUDY IN BROWN, MIDNITE IN A MADHOUSE, MOROCCO, SNAKE CHARMER, RHYTHM ON THE LOOSE, UP POPPED THE DEVIL, STUDY IN BROWN, CARAVAN, and these, more than the straight ballads, were perhaps the best of the Stone output, whether actually a different Stone band or the Jones group. If they were not the same, they were uncannily similar in a great many ways.

As far as I am aware, after his disappearance from the Vocalion and affiliate labels as the forties approached, Isham Jones practically vanished from the dance band world, to return fleetingly on an early Capitol LP entitled SONGS FOR SUMMER EVENINGS: Selections by Isham Jones played by his orchestra, vocals by Curt Massey. It is a pleasant, innocuous mood music compilation, indistinguishable from a Winterhalter, Faith, Weston or Cates accompaniment, and I fear there isn't much more of Jones than his name on the series of lovely Jones songs performed routinely for the early fifties but sung more than acceptably by Curt Massey and including, amongst others, IT HAD TO BE YOU, THE ONE I LOVE, ON THE ALAMO, I'LL NEVER HAVE TO DREAM AGAIN, SWINGIN' DOWN THE LANE and I'LL SEE YOU IN MY DREAMS. There is more entrancing melody in these numbers than may be found in almost all of the top Broadway musical scores today... and combined, at that.



ISHAM JONES ORCH. (1934) Band personnel from left to right: Front row - Vic Halpric, Saxie Mansfield, Milton Yaner, John Langsford, saxes; Isham Jones, leader; Joe Martin, vocalist, ? , Eddie Stone, violins.
middle row - Mark Bennett, Sonny Lee, trombones; Clarence Williard, Johnny Carlson, George(PeeWee) Erwin, trumpets.
rear row - Walt Yoder, bass; Wally Lageson. drums; Joe Bishop, tuba; Jiggs No?? ,piano.
(this personnel more-than-likely constituted the nucleus of all the Victor recordings of Isham Jones during this period)
(Sorry, we can't identify the gals in the front,front line)

ISHAM JONES ORCH (1923) Band personnel of this period consisted of Louis Panico, cornet; Carroll Martin, trombone; Arthur Vanesek, Harold Moulding, reeds; Al Eldridge, piano; Charles McNeil, banjo, John Kuhn, tuba; Joseph Frank, drums; Leo Murphy, violin; Isham Jones, leader. (this personnel more-than-likely constituted the nucleus of all the Brunswick recordings of Isham Jones during this period) ****MORE ON ISHAM JONES IN FORTHCOMING ISSUE****

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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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Small Change

By Woody Backensto

William A. "Bill" Trone, the fine trombonist and mellophonist, dug through his 1927 date books and supplied important dates concerning several previous articles covering the activities of Red Nichols.

"The Short Stay of Red Nichols with Paul Whiteman" in RECORD RESEARCH, Issue 35, June 1961, indicates that Red Nichols was in the DON VOORHEES ORCHESTRA playing for the fifth edition of VANITIES at the Earl Carroll Theater in New York City in the beginning of 1927. On April 18, 1927, Red gave notice to Voorhees to join PAUL WHITEMAN. The above-mentioned article covers April and May 1927 and states that Red returned to the DON VOORHEES ORCHESTRA for a tour of college dates.

"The Cass Hagan Bands of the 20's" in RECORD RESEARCH, Issue 29, August 1960, also referred to the June 1927 tour of College dates. Cass recalled playing opposite the Don Voorhees Orchestra at a Princeton Prom and telling Frank Crum, "I've got to have that guy" --- meaning Red Nichols.

Bill Trone's date books give the itinerary for the tour billed as DON VOORHEES ORCHESTRA featuring RED NICHOLS and THE RED HEADS with VIC BERTON on drums. Bill Trone and Fred Morrow (alto sax) were members of the orchestra and were featured with THE RED HEADS. Phil Gleason and Paul Cartwright rounded out the reed section. Dick McDonough did the banjo and guitar work. Trone could not remember the bass man or the 2nd trumpet (not Leo McConville on this trip); he is not sure whether Don Voorhees handled the piano chores or whether Artie Schutt was along. From the following list it is plain to see these were mostly dancehall bookings rather than college dates:

May 29	- Bridgeport, Mass.
May 30	- Bridgeport, Mass.
June 1	- Springfield, Mass.
June 2	- Athol, Mass.
June 3	- North Adams, Mass.
June 4	- Bridgeport, Mass.
June 5	- New Bedford, Mass.
June 6	- Nuttings on the Charles opposite Mal Hallett, Salem, Mass.
June 7	- Woonsocket, Mass.
June 8	- Lawrence, Mass.
June 9	- Boston, Mass.
June 10	- Boston, Mass.
June 11	- Moseley's on the Charles, Salem, Mass.
June 12	- Meadowbrook, North Adams, Mass.
June 13	- Meadowbrook, North Adams, Mass.
June 14)	- Delta Upsilon House Williams College,
June 15)	- Williamstown, Mass.
June 16	- Philadelphia, Pa. to play a society party at the "George Showden Country Home" opposite Cass Hagan's band (therefore, the Hagan-Nichols meeting apparently started at this point rather than at a Princeton Prom as recalled in the previous article)
June 17	- Brown's Fall River, Fall River, Mass.
June 18	- "Buzzard's Bay", Cape Cod, Mass.
June 19	- returned to NYC.

Red then joined CASS HAGAN when Cass opened the Park Central Hotel at the end of June. The Cass Hagan article also stated, "During the summer, possibly August, for one or two weeks, Leo McConville (tp) substituted for Red Nichols, but made no recordings with Cass." Bill Trone's book provided the dates here also.

Voorhees booked essentially the same orchestra he had on tour into the Strand Theater (NYC) for a week's stage appearance, starting August 6 and finishing August 12. This, no doubt, must have been when McConville subbed for Nichols. Bill notes further that on August 9 he, along with Red, started "doubling" with Cass Hagan at the Park Central.

Bill Trone left Cass Hagan on September 10, 1927 to start the WOR job as house orchestra during the time Don Voorhees and Red Nichols were in business together on a 50-50 deal (see "Small Change" in Issue 25, Nov/Dec 1959). The following recordings were made with the WOR band during the daytime while Red Nichols and Bill Trone were playing with the Cass Hagan band at night.

DON VOORHEES AND HIS ORCHESTRA: Red Nichols (c); Leo McConville (tp); Miff Mole (tb); Bill Trone (tb & mellophone); Phil Gleason, Fred Morrow, Paul Cartwright (reeds); Joe Raymond (vi); Arthur Schutt (p); Dick McDonough (bjo, g); Jack Hansen (bass); Vic Berton (dm).

September 6, 1927 - AM
W144629-2 Co 1129, CoE 4682 Soliloquy
W144630-3 Co 1124, CoE 4683 Highways Are Happy Ways (When They Lead The Way To You) - Vincent Van Tuyl (vo)

September 7, 1927 - AM
W144634-3 Co 1131, CoE 4873 Dawning-by IDEAL SERENADERS
W144635 unissued Say It With a Red, Red Rose
W144636-3 Co 1126, CoE 4684 Rain
W144637-3 Co 1124, CoE 4683 When the Morning Glories Wake Up In the Morning - Vincent Van Tuyl (vo)

September 8, 1927 - AM
W144646 unissued Lolita
W144647-2 Co 1225, CoE 4791 Worryin' - Norman Clark (vo)

September 9, 1927 - AM
W144651-3 Co 1127, CoE 4684 My Blue Heaven-Lewis James(vo)
W144651-3 CoAu 0836 My Blue Heaven - by THE DENZA DANCE BAND
W144652 Co 1131 A Shady Tree - by IDEAL SERENADERS

September 10, 1927 - AM
W144641-2 Co 1123, CoE 4684 Baby's Blue-Frank Harris (vo)
W144642 - Co 1180 Clementine (from New Orleans) - Frank Harris (vo)

Dick DuPage played Co 1123 for Red Nichols who verified that Eddie Lang (g) subbed for Dick McDonough on this last session.

The Red Nichols' CHARLESTON CHASERS sessions of this period were recorded in the afternoon and made of men from the WOR band without Bill Trone, Joe Raymond, and the reed section. All these tunes were arranged by Fud Livingston who shares the reeds honors with Pee Wee Russell.

CHARLESTON CHASERS (under the direction of "Red" Nichols)
Red Nichols, Leo McConville (tp); Miff Mole (tb); Fud Livingston, Pee Wee Russell (cl, ts); Arthur Schutt (p); Dick McDonough (bjo, g); Jack Hansen (tuba); Vic Berton (dm).

September 6, 1927 - PM
W144625-3 Co 1229, CoE 4797 Five Pennies
W144626-3 Co 1260, CoE 4877 Sugar Foot Strut-Craig Leach(vo)

September 8, 1927 - AM - add Bill Trone (mellophone)
W144649-2 Co 1260, CoE 4877 Imagination

September 8, 1927 - PM - possibly Dudley Fosdick for Trone
W144650-2 Co 1229, CoE 4797 Feelin' No Pain

The reason for splitting the last session may seem strange; however, this pattern fits best on reconstruction. There is definitely one more brass heard on the 8th as compared to the 6th. Bill Trone, who noted his activities quite accurately in his date books, has evidence of the recording session listed on the 8th; his book reveals a 9:30 AM recording session of Lolita Walts and Worryin' Waltz with Voorhees and Imagination with Red. Bill can offer no further explanation for this entry. For this reason, I've concluded that the above breakdown fits the situation best.

THE GOLDEN AGE OF FOLK RECORDING
THE COLUMBIA RECORDINGS OF THE LEAKE COUNTY REVELERS

compiled by LEN KUNSTADT AND BOB COLTON

THE LEAKE COUNTY REVELERS: Dallas "Casey" Jones with guitar; Jim "Smoky" Wolverton with banjo; R.O. Mosley with mandolin and Will "Bill" Gilmer with fiddle (photo courtesy of Bob Healy)

"LEAKE COUNTY, MISSISSIPPI, CLAIMS THAT THE FOUR YOUNG FELLOWS KNOWN AS THE LEAKE COUNTY REVELERS, ARE THE FINEST INTERPRETERS OF OLD WALTZ MELODIES IN THE SOUTHLAND. RAILROADS ARE UNKNOWN IN THE SECTION OF THE COUNTRY FROM WHICH THE REVELERS HAIL. "THIS IS THE REASON," STATE THESE ARTISTS, "WE'RE ALWAYS IN PERFECT TUNE AND UNISON. NO ROARING TRAINS EVER INTERFERE WITH OUR MUSIC." (from 1928 Columbia catalog)

Master # and Take Catalog # TITLE

RECORDINGS PROBABLY MADE IN NEW ORLEANS LA.

APRIL 13, 1927
W143967-2 15149-D JOHNSON GAL
W143968-2 15149-D LEATHER BREECHES
W143969-1 15189-D WEDNESDAY NIGHT WALTZ
W143970-1 15189-D GOOD NIGHT WALTZ

OCTOBER 24, 1927
W145012 15776-D MY WILD IRISH ROSE
W145013 15227-D MY BONNIE LIES OVER THE OCEAN
W145014 15227-D IN THE GOOD OLD SUMMERTIME
W145015 15776-D LISTEN TO THE MOCKING BIRD
W145016-2 15205-D THE OLD HAT
W145017-2 15205-D MONKEY IN THE DOG CART

APRIL 27, 1928
W146208-2 15318-D BEEN TO THE EAST, BEEN TO THE WEST
W146209-3 15318-D CROW BLACK CHICKEN
W146210-3 15264-D MAKE ME A BED ON THE FLOOR
W146211-2 15264-D MERRY WIDOW WALTZ
W146212 UNISSUED JULIA WALTZ
W146213-2 15292-D THEY GO WILD OVER ME(Fisher)
W146214-2 15292-D PUT ME IN MY LITTLE BED
W146215 UNISSUED COON, COON, COON

DECEMBER 12, 1928
W147624-2 15380-D BRING ME A BOTTLE
W147625 15625-D BIRDS IN THE BROOK
W147626-2 15353-D ROCKIN' YODEL

DECEMBER 13, 1928
W147627-2 15767-D MEMORIES
W147628 15625-D MAGNOLIA WALTZ
W147629-1 15353-D JULIA WALTZ
W147630 UNISSUED TEXAS KICKIN' MAUD
W147631-2 15380-D MOLLY PUT THE KETTLE ON

APRIL 16, 1929
W148315-2 15247-D MEMORIES WALTZ
W148316 UNISSUED BONNIE BLUES EYES
W148317-1 15247-D WHERE THE SILV'RY COLORADO WENDS IT WAY
W148318 UNISSUED IN THE SHADOW OF THE PINES
W148319-2 15409-D GEORGIA CAMP MEETING
W148320-2 15409-D I'M GWINE BACK TO DIXIE
W148321 15441-D DRY TOWN BLUES
W148322 15470-D SATURDAY NIGHT BREAKDOWN
W148323 15441-D GOOD FELLOW
W148324 15470-D UNCLE NED

DECEMBER 10, 1929
W149582 15520-D LEAKE COUNTY BLUES
W149583 15520-D LONESOME BLUES
W149584 UNISSUED LEAKE COUNTY BREAKDOWN
W149585 UNISSUED SMITH'S MARCH(NEW ORLEANS)
W149586 15501-D SWEET ROSE OF HEAVEN
W149587 15501-D BEAUTIFUL BELLS
W149588 15569-D MISSISSIPPI MOON
W149589 15569-D COURTIN' DAYS WALTZ

DECEMBER 18, 1930
W151119 15668-D THIRTY-FIRST STREET BLUES
W151120 15691-D PICTURE NO ARTIST CAN PAINT
W151121 15648-D WHEN IT'S SPRINGTIME IN THE ROCKIES
W151122 15691-D TEXAS FAIR
W151123 15668-D MISSISSIPPI BREAKDOWN
W151124-1 15767-D LAZY KATE
W151125 15648-D JUNGLE WALTZ
W151126 UNISSUED GILMAR WALTZ

* *

COMING: the TUNE WRANGLERS (story, discography and photos) by Glenn White and Bob Healy

* *

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BLUES ARE MY BUSINESS
by VICTORIA SPIVEY

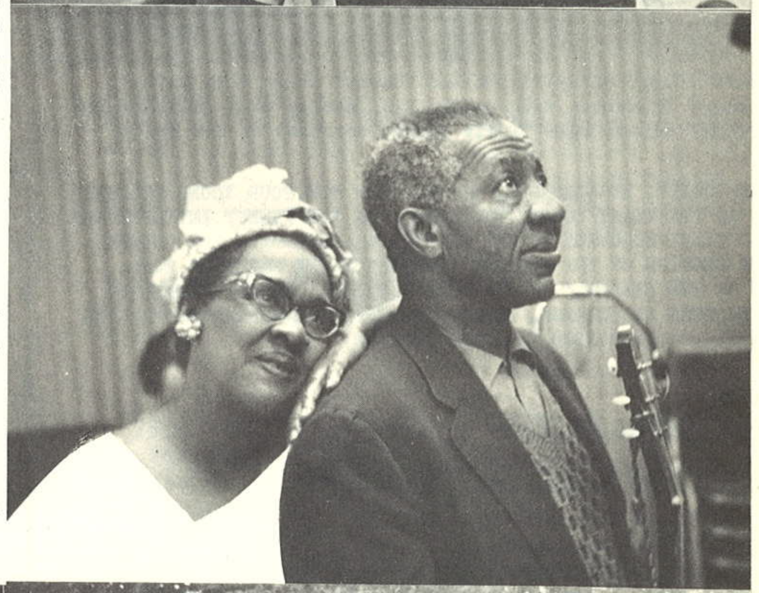
Well, I can really say BLUES ARE MY BUSINESS this day. The last 60 days activities of the Spivey record company have brought me some of the most wonderful memories I have had for quite a while.

For over 35 years I have from time to time either been working with or watching the great LONNIE JOHNSON. Lonnie just gave my company a wonderful record session. I have never seen him with so much power. His fingers are impossible and what control he has of that guitar. Lonnie's voice is much better today than it was 20 years ago. I just sat there spellbound and stared in astonishment.

Another happy moment for me in the studio recently was to record the famous LILLYN BROWN who last recorded over 40 years ago for the old Emerson records. She just stepped up to the mike like a 30 or 40 year old and had the studio rocking the same way she rocked the audience at the Celebrity Club in NYC months before. With her was her fine accompaniest, DANNY SMALLS, who plays a lot of piano backed up by a rocking fender bass, ALBERT WINSTON.

Last but not least we were indeed happy to record the fabulous VIOLA WELLS also known as MISS RHAPSODY who is known from coast to coast. Rhaps last recorded for Savoy 20 years ago. She tipped up on the mike like a purring kitten, purring for about a minute. Then she took off like a wildcat. I'm telling you she knocked my wig out the window. SONNY GREER was on drums and feeding her nothing but rhythm. About the 3rd chorus I looked sideways into the engineer's room and there was the recording engineer doing the twist. Lenny K was also doing the twist. She must have been saying something. I hope to have Lonnie, Rhaps and Lillyn out on the Spivey label before 1965 is too far gone.

Sometimes you just have to express the happiness that others bring to you. It looks like today that I have had nothing but happy moments. I was just looking at my latest LP release (SPIVEY 1005) introducing MR. SHORTSTUFF who is really JOHN WESLEY MACON, a Mississippian discovery of Big Joe Williams who is also on the LP. I have been told by some people of authority on Blues that Mr. Shortstuff is one of the greatest country blues singers since the days of men like Big Joe, Son House, Robert Johnson and others. Well from that you know I'm happy. Shortstuff is a small country boy with manners galore who acts to me like a little baby, not like most of us performers. As you know we have to be half crazy to go into show biz but this child has not become meshuga as yet (Smiles). He's so pure and sincere it frightens you.



Top: Lillyn Brown; Center: V. Spivey & L. Johnson; Bottom right: Big Joe Williams & Mr. Shortstuff; Bottom left: Miss Rhapsody. (Photos by Len Kunstadt)

JIMMY WITHERSPOON by ANTHONY ROTANTE

DISCOGRAPHY

JIMMY WITHERSPOON ON PRESTIGE - PART 7 (CONCLUDED)

BABY, BABY, BABY
JW(vo) with Leo Wright(as & tambourine); Gildo Mahones(p); Kenny Burrell(gu); George Tucker(bs); Jimmy Smith(dms)
Englewood Cliffs, New Jersey April 6 1963
(*)MEAN OLD FRISCO -45/274 PRESTIGE 7290
ROCKS IN MY BED "
BAD BAD WHISKEY "
BABY BABY BABY -45/266 "
SAIL ON LITTLE GIRL -45/274 "
ONE SCOTCH, ONE BOURBON, ONE BEER -45/266 "
LONELY BOY BLUES "
BLUES AND TROUBLE "
JW(vo) with Bobby Bryant(tp & Flugelhorn); Jimmy Allen(ts); Ernst von Funckenstein(p); Herman Mitchell(gu); Jimmy Bond(bs) Arthur Wright(harmonica); Jimmy Miller(dms)
Los Angeles date ??
ENDLESS SLEEP PRESTIGE 7290
I'LL GO ON LIVING "
I CAN'T HARDLY SEE "
IT'S A LONESOME OLD WORLD "
Above also on Prestige Stereo S7290.
(*) Track on LP titled "GROOVY GOODIES NO.1" -Prestige 7298

EVENIN' BLUES
JW(vo) with Clifford Scott(ts); Bert Kendrix(organ); T-BONE WALKER(gu); Clarence Jones(bs); Wayne Robertson(dms).
Los Angeles, Calif. August 15, 1963
MONEY'S GETTIN' CHEAPER 45/307 PRESTIGE 7300
GRAB ME A FREIGHT "
DON'T LET GO "
I'VE BEEN TREATED WRONG "
EVENIN' 45/307 "
CANE RIVER "
BABY HOW LONG "
KANSAS CITY "
DRINKING BEER "
Above also on Prestige Stereo S7300; Prestige(French)FELP 10.009 and Stateside (English) SL 10088.

BLUES AROUND THE CLOCK
JW(vo) with Paul Griffin(organ); Lord Westbrook(gu); Leonard Gaskin(bs); Herbie Lovelle(dms). November 5, 1963
I HAD A DREAM -45/298 PRESTIGE 7314
(*) GOIN TO CHICAGO BLUES -45/291 "
NO ROLLIN' "
YOU MADE ME LOVE YOU -45/291 "
MY BABE "
S.K. BLUES -45/298 "
WHOSE HAT IS THAT? "
AROUND THE CLOCK "
HE GAVE ME EVERYTHING "
I'M GOIN' DOWN SLOW "
Above on Prestige Stereo S7314 and Stateside(English)SL10105
(*) Track LP titled "GROOVY GOODIES NO.2" -Prestige 7313 and Stereo S7313

BLUE SPOON
JW(vo) with Gildo Mahones(p); Kenny Burrell(gu); Eddie Kahn (bs); Roy Haynes(dms) Englewood Cliffs, February 20, 1964
I WONDER PRESTIGE 7327
IT'S A LOW DOWN DIRTY SHAME "
NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT
BACK TO NEW ORLEANS "
IT'S ALL IN THE GAME "
BLUES IN THE MORNING "
I'LL NEVER BE FREE "
ONCE THERE LIVED A FOOL "
FOR OLD TIME'S SAKE "
THE TIME HAS COME "

SOME OF MY BEST FRIENDS ARE THE BLUES
JW(vo) with Orchestra arranged and conducted by Benny Golson
Great Britain July 16, 1964
SOME OF MY BEST FRIENDS ARE THE BLUES -45/341 PRESTIGE 7356
*EVERYTIME I THINK ABOUT YOU "
I NEVER WILL MARRY -45/340 "
I WANNA BE AROUND "
*TEARDROPS FOR MY EYES "
AND THE ANGELS SING "
WHO'S SORRY NOW "
*I'M COMIN' DOWN WITH THE BLUES "
YOU'RE NEXT -45/341 "
HAPPY BLUES -45/340 "
THE LAST CHANCE "
*ONE LAST CHANCE. -45/355 "
Location and Date ?
OH HOW I LOVE YOU PRESTIGE -45/355

*Also appeared on Prestige(F)EGP15002

WE WOULD LIKE TO THANK GRACIOUS MARIA MALIA OF PRESTIGE RECORDS FOR AIDING US IN THIS PART OF THE COMPILATION. THE DISCOGRAPHY OF WITHERSPOON BEGAN IN ISSUE 62 (PHILO-ALADDIN, MERCURY, SUPREME and DOWNBEAT); ISSUE 63 (MODERN); ISSUE 64(FEDERAL); ISSUE 65 (CHECKER); ISSUE 66 (ATLANTIC, VICTOR, RIP, CHALLENGE, WORLD PACIFIC and VEEJAY); ISSUE 67 (HI FI, VOGUE(F), REPRISE).

ADDENDA

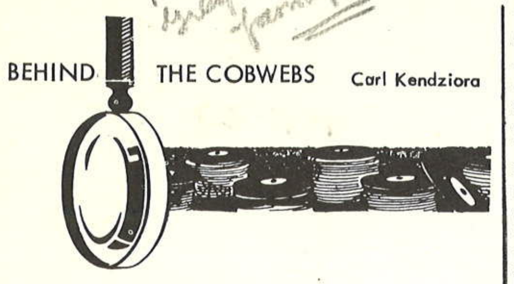
JIMMY WITHERSPOON APPEARED IN THE FOLLOWING ANTHOLOGIES

RHYTHM & BLUES ALL STARS
IT AIN'T NO SECRET WHAT MY BABY CAN DO PYE GGL 0293
Above track is from Checker 826 - Chicago, mid-1955

LA STORIA DEL JAZZ: THE BLUES
(Title wanted!) RCA VICTOR(ITALIAN) 10041
Source ? ?

THE BLUES
(Title wanted!) VEE JAY 10204,Stereo10204
Source ??

Re. Grey Gull family



Carl Kendziora

Researcher's headache: When it comes to delving into the masters and issues of the Grey Gull company, all is confusion. Let's start with their master series. The series seems to have no beginning, but early Grey Gull issues are extremely scarce. The earliest seem to be vertically cut discs which are followed by laterals with catalog numbers prefixed with the letter "L". Master numbers in the 700's, 800's and 900's may be found on these few early discs seen. This series has reached 1292 in May 1921 when it is suddenly dropped, presumably at 1299, in favor of a new series which starts at 10000 or 10001. This is quickly changed to a 500 series before more than a dozen numbers are used! Later pressings of Grey Gulls showing these 10000 numbers show them changed to 500's as, for example, Grey Gull 1081 some copies of which have 10007 and other copies have 507 for the same side. This series has reached 636 by September 1922. Somewhere, along about this time, they reactivate the old series with numbers in the 1300's, although the 600's continue to be used sporadically. It can be seen how these straggle on if one notes that 650/654 appear on Grey Gull 1129, 651/652 on GG 1130, 657/658 on GG 1131, 661/662 on GG 1133, 699 on GG 1209, while 1310 appears on GG 1154. Meanwhile, the reactivated series becomes a control series as Grey Gull, which had increasingly used masters from other companies and cut less of their own for a number of months now, virtually dropped recording its own material. Highest known original master in the reactivated series is 1309. As a control series Grey Gull assigned numbers to masters obtained from Paramount, Emerson and Plaza, adding a prefix to show from which of these companies that particular master came. "X" indicated the source was Emerson "Y" was from Paramount and "Z" from Plaza. Highest known control is Y-1920. Grey Gull opened their own recording studio in New York in June or July of 1926 at 20 E. 42nd Street and these recordings bear numbers in the same series, the lowest known at present being 1925 which appears on GG 1350. This series continues to at least 4100 in 1930 (master 4098 is known to have been recorded on June 30th).

All is not complicated enough with the above as there are at least two other master series which would appear to be of Grey Gull origin. One is a 5000 series, starting at 5001 and lasting until at least 5041, appearing mostly on Grey Gull's Madison label. This seems to have begun in late 1926 or early 1927 and lasted until 1929! Masters in the "main" series appearing on issues in the same catalog range as the 5000's extend from 2099 to 3415. For good measure there is a 400 series, appearing on Madison, which appears to be a series which may have followed the end of the "main" series at about 4100. Numbers range from 403 to 427 and tunes are 1930 ones.

The chaos has only begun! You can never believe anything you see on a Grey Gull family label. Tune titles, artist credits, composer credits, tempos, vocal credits, all are suspect! Let's take a few samples. Master 2044 on Supertone 8109 is titled "Charleston Choo Choo" with composer credit to (Sumner). On Madison 1615 it is "My Girl Pearl" composed by (Lampy). Then there's master 2104 which on Grey Gull 1393 is "Dizzy Lizzy" (Dort) and on Madison 1609 is "Sister Sally" (Whitehouse)! Then there's a tune which has two masters, two titles and four composer credits! The first version, acoustically recorded master 3476, appears on Clover 1507 as "Woogey Woo" with composer credit to (Caddigan-Story) and on Grey Gull 1310 as "Bobby" with composer credit to (Julian). The same tune, electrically recorded master 2466, on both Radiex 1444 and Madison 8112 as "Woogey-Woo" but composer credit on Radiex is to (Nelson-Laurence) and on Madison to (Rossoff). There's master 3516 which is "Oriental Night" on Radiex 1248 and "Sadie Salome" on Globe 1320. For variety master 3554 appears on Clover 1545 as "Son of the Morning Star" composed by (Caddigan-Story) with artist credit as Marlborough Syncopators and described as "Indian Fox Trot". On Radiex 1257 we find the same master with the same title but with composer credit to (Burdett-Jones), artist credit to Olympic Dance Orchestra and described as a "Waltz"! We could go on like this indefinitely but space doesn't permit. So, let's end up with two more cuties. Master 3697 on Dandy 5110 is "Hold Me Close To Your Heart" (Saunders) by Dandy Dance Orchestra and is described as a waltz. On Globe 1344 it is "Castillian Beauty" with no composer credit as played by The Castillian Serenaders and described as a "Tango Fox-Trot". Master 3698 on Dandy 5120 is "When I Met You Dear" (S. Lewis) by the Fairfield Syncopators and is a Fox Trot. But on Radiex 1347 it is "Vera Cruise" with no composer credit by the Castillian Serenaders and is called a Tango Fox-Trot.

Label of The Month: This has to rank among the rarest of the labels in the Jazz and Blues field. It is Black Patti and was produced by Gennett for The Chicago Record Co., Chicago, Ill. Many of the masters were cut by Gennett for Chicago Record Co. and appear on no other labels. Others appear also on Gennett group labels or Paramount group labels, or both. Our illustration is of the "B" side of Black Patti 8018. Full data: Black Patti 8018 - A. Bye and Bye (-)/B. Joshua Fit De Battle Of Jericho (-). Both sides labeled Spiritual and credited to Nazarene Congregational Church Choir of Brooklyn. These are masters GEX 355 and GEX 354, recorded at Gennett's New York studios in November 1926. The first side appears also on Ge 6004, Silvertone 5022, Herwin 92002 and Champion 15358. The second side appears also on all the same issues except Champion. The label is dark purple with all titling and design in gold.

Plaza 5000 series: We again continue to list numbers in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5648.

New Flexo: Bob Healy, of Alamosa, Colorado, sends data on another of the New Flexo issues. See last column for our most recent remarks on this label, and add this to it. We'll quote Bob: "I have a 5 inch blue plastic flexible disc. No release numbers as it is an advertisement for 'Subantenna'. Subantenna Song (master 717)/ Annie Laurie (master 716). Both sides as by The Subantenna Crusaders (Quartette). Wabine Co., K.C., Mo., Mfrs. Compliments of Cloverleaf Mfg. Co., 2714 S. Canal St., Chicago, The Makers of Subantenna Underground Antenna System. John Clark, emcee on side 717 announces, 'This is Westinghouse Radio, KYW, Chicago, presenting the Subantenna Song sung by The Subantenna Crusaders." Thanks for the data Bob. We apparently have to get lots of advertising discs to get the masters of these records as they seem to have produced a great many commercial discs in addition to regular catalog issues. It would seem that compiling a master file of Flexo and New Flexo will not be easy! We appreciate all reports of any of these discs from anyone having or seeing them.

We remind you that we still need data from many missing Cameo, Romeo and Lincoln issues. Our missing lists are in issues 60 and 62, so please refer to them for those records for which we need data. We have far too many blanks in our numerical listing and so need this data badly. Send such data and any comments to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. Until next time, keep digging!

(2050) Lucky Strike Orch, Or 274 (Nathan Glantz Orch.)

PLAZA continued

(Both mx in wax)

5648-MEMORY LANE -HARRY BLAKE -Do 408
5649-BECAUSE THEY ALL LUV -BILLY BURTON -BA 1434
5650-WHEN THE ONE YOU LUV -BILLY BURTON -BA 1432
5651-
5652-THE BASEMENT BLUES -SALLY RITZ -BA 1437
5653-FAMILY SKELETON BLUES-KITTY BROWN -RE 9734
5654-I WANNA JAZZ SOME MORE " " -BA 1437
5655-KEEP ON GOING-KITTY BROWN&JAZZCASPER-BA 1452
5656-ONE OF THESE DAYS- " " -RE 9734
5657-ALL ALONE -FRANK FLYNN -BA 1431
5658-
5659-BRING BACK ROCKBYE...-ARTHUR FIELDS -BA 1432
5660-DEAR ONE -NATHAN GLANTZ -BA 1423
5661-THE PAL I LOVED.... -NATHAN GLANTZ -BA 1425
5662-ASK HER,WHEN SHADOWS..NATHAN GLANTZ -BA 1427
5663-TROPICAL PALMS -CONTINENTAL DANCE O -BA 1423
5664-GOO!GOO!GOODNIGHT DEAR-SAM LANIN O -BA 1471
5665-A SUN-KIST COTTAGE... " " -BA 1430
5666-
5667-ALL ALONE -BAR HARBOR -BA 1424
5668-
5669-YOU'RE DEAREST GIRL...ALLEN CRAIG -DO 409
5670-
5671-WHY DO YOU ALWAYS REMIND ME-A.FIELDS-BA 1447
5672-JUST WHEN I NEEDED YOU MOST-L.KNIGHT-DO 410
5673-

(TO BE CONTINUED)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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Issue 6: GOSPEL: APOLLO, ATLANTIC, GOTHAM, CANDY, HAVEN, SITTIN' IN WITH, GOSPEL (Phila.), GOSPEL (Newark).
Issue 7: The MODERN Label
Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.
Issue 9: NASHBORO, EXCELLO, NASCO, ZIL, BLUES & REVIEWS (Barry Hansen) DISCOGRAPHY OF JOHN BRIM.
Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED, STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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"Me,
Myself
and I

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I know the story for I was there, right in the midst of it, while they and their informers were not.

This story might not please those "phony critics" and in some cases "out-right chislers" who have milked the public with their blasted untruths But the "truth seekers" and jazz laymen of today who have been innocently "brain washed" into believing everything they eagerly read in many jazz magazines and trade papers are now, thank heaven, refusing to listen to anything but the documented facts.

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BORN WITH THE BLUES

PERRY BRADFORD'S OWN STORY BY PERRY BRADFORD

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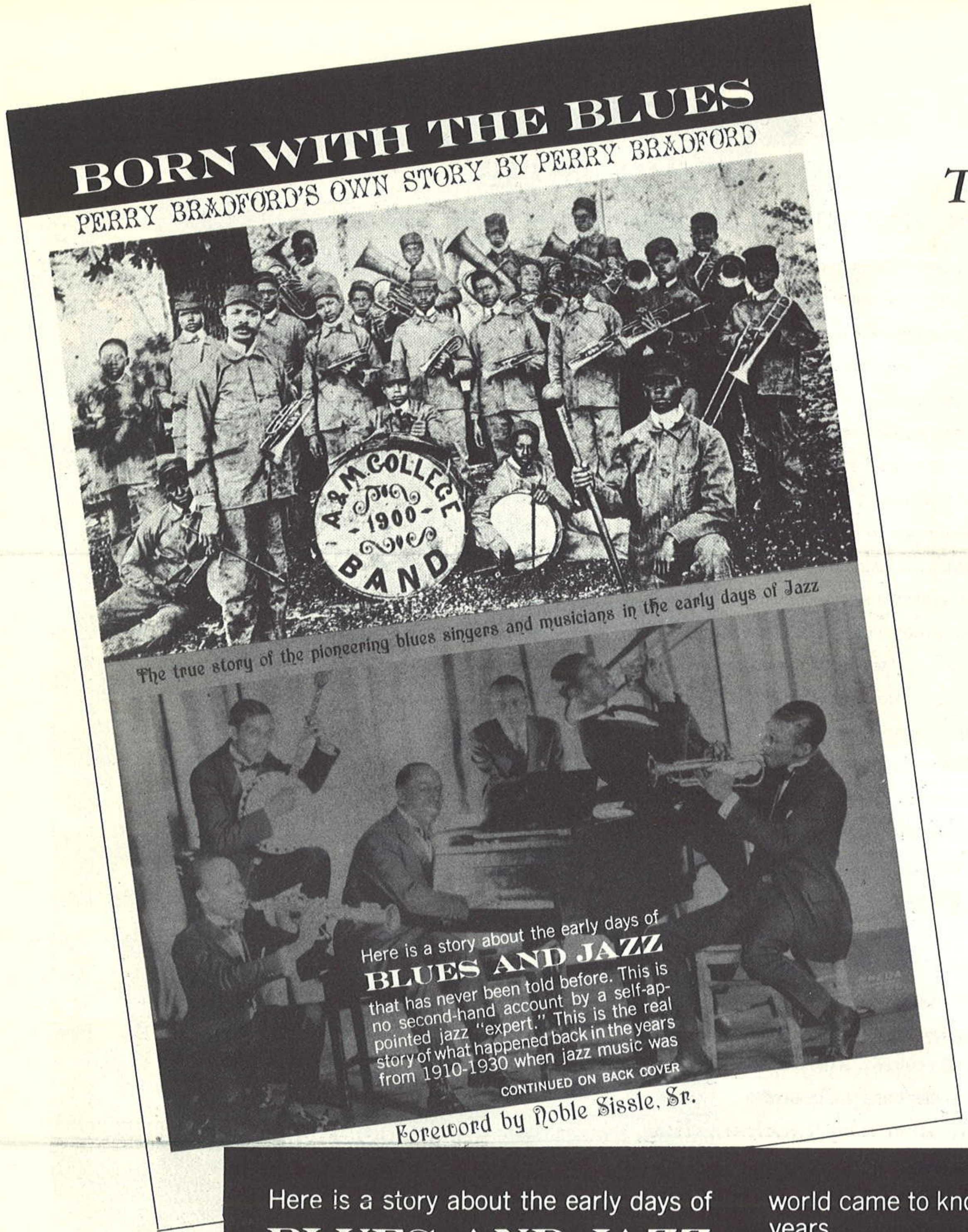
Mamie's Break
We Never Let No Business Interfere With Our Pleasure
Harlem Street Scene
Others Crash the Recording Field
Night In Ole New York

SONGS

I'm Crazy 'Bout Your Lovin'
Unexpectedly
Wicked Blues
All I Had Is Gone
You Can't Keep A Good Man Down
What Have I Done
Evil Blues
That Thing Called Love
Nervous Blues
Hydrant Love
Keep A-Knockin'



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LITHO IN U.S.A.

We have dug deep into our archives and have unearthed what we consider a fabulous treasure of arguments abodt the birth and development of jazz. A series of facts and non-facts appeared for a number of weeks in the Dramatic Mirror of late December 1918/early 1919. This is the 4th installment. There is a great deal of new information here. Some will be of great research value.

****
FINAL INSTALLMENT
OF
THIS SERIES
dig the Archives
in future issues for
more goodies!
****

THE ARCHIVES

February 15, 1919

More About the Genesis of Jazz and the Blues —
VAUDEVILLE VOLLEYS

Jazz Controversy

And still the controversy continues on the origin of jazz! In fact, the whole thing has become so interesting that the Keith people have decided to trace jazz to its original source, and are now devoting every energy to getting additional details on the creation of syncopation. A forthcoming magazine section of the Sunday *Sun* will carry an article on the subject.

From one Bob Aquilera, who styles himself the "monopede pianist," out in Bartlesville, Oklahoma, comes an interesting letter to VAUDEVILLE VOLLEYS:

New Orleans and Jazz

"I would like to get a word in edgeways in the controversy running in your columns concerning jazz. Being one of the first cabaret pianists in New Orleans, I may be able to throw a little light on the subject.

"First, to my knowlege, I don't think any white man can lay claim to the origin of the word jazz. I am positive it originated among the negro orchestras of New Orleans. Some of the claimants should think back years ago when 'all-day picnics,' or '$1.50-a-couple picnics,' as they were called, used nothing but negro orchestras who played what we now called jazz. I remember Baquet, and knew he was studying with Juiffre. The first bunch to go from the cabarets in New Orleans to Chicago was handled by young Braun, if I remember right. Myself and Charley Deichman were asked to go, but on investigation we found that the union would not allow us to play up in Chicago with non-union men.

"Later, 'Yellow' Nunez, Jack Lopez, 'Rags' Ragus and a trombone player, Edwards, whom I met in Gulfport, on his way North, went. John Stein also went, but I understood he lost out in a couple of weeks. And I don't think John Stein has any claim to the Original Dixieland Jazz Band.

Another "First" Jazz Band

"The bunch that played at the Villa in New Orleans have more of a claim to it. None of them mention the salary they received as jazz musicians in the South. Outside of the pianist, the rest were lucky to exist. How did Frank Christian get mixed up in this jazz question? He was in New Orleans when I left there. And Bert Kelly has no claim at all to the word jazz.

"Sophie Tucker should lay off the word jazz.' As I said before, the word jazz originated among the negro orchestras of New Orleans, and all white people should stop trying to claim it. Same as a couple of claimants to be the writers of *Livery Stable Blues.* It is hard to tell who wrote it. It was played in the cabarets of New Orleans. Why don't some one claim they wrote *Number 2* and *Nigger Bob?* A line from Joe Martinez, Tom Dunn, Joe Nunez or Tom Zimmerman would help a lot while on this subject."

Aquilera is playing at the Oklahoma Theater in Bartlesville, where various excited jazz claimants can reach him by letter or wire.

March 15, 1919

More Light on Jazz Origin

New Jazz bands are being organized every day. Older ones are planning European tours. Yet, still placing the honors for creating this style of music is unsettled. Vaudeville Volleys is printing some interesting data received from musicians; managers and other parties, while not professionals, are vigorously investigating where and how the birth of this purely American type of music happened. Following is some more information:

New Orleans, La., Feb. 21, 1919.
Dramatic Mirror:

I would like to get a word in your columns concerning jazz. Long before Stale Bread and his band became popular, all day picnics were given at Milneberg and Pecan Grove, near this city. It was here that the negro jazzing could be heard any Sunday.

I think the first negroes to handle a trombone and cornet are the originators of jazz or rag, as it was called years ago. The first jazz music I heard played by a white band was at the Shrine convention at Dallas, Texas. The band comprised Edwards, trombone player; Mike Caplan, cornetist, and John Leech and John Stein, drummers.

I am sure these four are the first and original white Dixieland Jazz Band. Mr. Edwards may throw a little light on this jazz argument. So can John Leech and Mike Caplan. Hope this will help settle the controversy.

Respectfully,
C. S. K.

February 22, 1919

Jazz Controversy Increasing

The number of authorities claiming to have in hand the infant source and development of the jazz band is increasing, and appears to be creating unusual speculation in the musical world. Here is what members of the "Original Dixieland Jazz Band," who have been making a tour of the Keith theaters and who will shortly be a feature of the London Hippodrome, claims in a letter to Vaudeville Volleys:

"The Jazz band, scientifically explained, is the efforts of the New Orleans levee school of music. It had its beginning in that productive region, where loose joints and syncopation evolves Buck dancing and ragtime.

"The 'Original Dixieland Jazz Band' was the first band of its kind in the world, and the first to introduce this kind of music north of the Mason and Dixon line; also the first in Chicago and in New York, where they have earned a reputation.

"The word jazz originated in the North. In the South, where this style of music is played, the musicians are termed fakers.

"The 'Original Dixieland Jazz Band' composes their own music and the Victor Phonograph Company made their first records, which were also the first made of jazz music. They composed *Livery Stable Blues* and *Dixieland One-Step,* which started all the other jazz bands in the business. Since then they have also composed *Look at 'Em Doing It, Ostrich Walk, Jazz Band Ball, Tiger Rag, Skeleton Jangle, Bluin the Blues, Sensation Rag, Mournin' Blues, Clarinet Marmalade, Fidgety Feet, Lazy Daddy, Satanic Blues* and *'Lasses Candy.*

"As the 'Original Dixieland Jazz Band' creates and originates and the rest imitate, jazz bands may come and jazz bands may go, but it will be here forever."

SWINGING WITH ZACC
by MIKE ZACCAGNINO

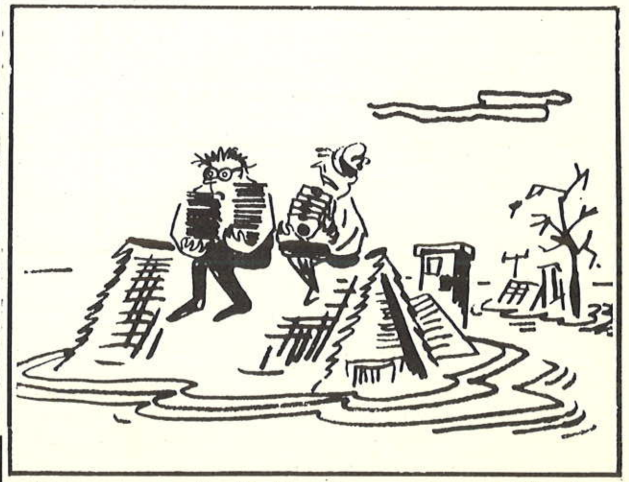
SOLOISTS PLEASE!!!

I have received many requests to continue my "Soloists Please" column so here are a few more record queries to try your luck with and again I will appreciate any help as to the soloists. For a starter how about the Hudson-Delange band on Master 125 doing "Stardust/Bugle Call Rag" which has guitar, fine trumpet, clary and tenor on the Stardust side while the Rag side contains a fine tenor chorus, again the same hot trumpet, guitar and clary and then drums. How about the Swift Jewel Cowboys on Vocalion doing "Roseroom"? This is not the run of the mill cowboy record but one which contains solos by trumpet, clary, tenor, fiddle and accordian with rhythm acc. Any help on this one?? How about Jerry Brent and his Orch. on Modern Music label doing 'Roll'em/Temptation! The Roll 'Em side has solos by piano, clarinet, trumpet and tenor. The reverse has clary solo only with an Artie Shawish flavor. Who is the bass clary or clarinet (I'm not sure what it is) on Yes Sir! That's my Baby by Ace Brigode and his 14 Virginians Columbia 398? Who is the muted trumpet on "Scatterbrain" by Van Alexander on Varsity?? There is also a tenor solo near the ending. Also on "Please take a letter Miss Brown" by Van there again is a tenor solo although I couldn't say for sure if it's by the same guy. What about the muted trumpet on "Red Sails in the Sunset" by the Casani Club Orch. on Perfect??? The reverse has Henry Biagini doing "Georgia Rockin' Chair" which has muted tpt. plus clarinet and tenor. Here is one to fool around with - the Brownsville Syncopaters on Bell doing "The Brooklyn Bounce" and solos are by tenor-trumpet-piano-bass and drums. All I can tell you about this record is that it's a Benny Bell session. Benny in case you don't know about him has made many party records plus Jewish comedy things. How about "Jazz Me Blues" sung by Marie Benson on Theme label which has a band of trumpet-clary-trombone and rhythm! Solos are by piano acc. by wood blocks, and the group listed is Norrie's Novelties. Then there's Don Bestor's band on Victor doing "Say Mister, Have you met Rosie's Sister?? Solos are by trumpet-piano (Bestor, I guess), tenor and some drum breaks. How about Eddie Stone & Orch. doing "Snake Charmer/Midnight in a Madhouse on Perfect?? Solos are by drums, muted tpt. & a swinging tenor on Snake while it's just some drum breaks on Madhouse. Who is the muted trumpet on "That old Feeling" by Dick McDonough & Orch. on Perfect?? How about Mendello's Dance Orch. on Banner 6214 doing "Dixie Drag" on which there are solos by piano-Trumpet-Clary and trombone?? Reverse side is Sam Lanin's Orch. doing "I Must have That Man" on which there are solos by trombone-and alto sax. Anyone have any idea?? Does anyone know who is the trombone-piano-clary on "China Boy" by Clyde McCoy on Decca 422???. Reverse is "Found A New Baby" with solos by trumpet (don't think it's McCoy) also trombone and tenor. Jack Jenney made some fine sides for Vocalion, one of which is "World is Waiting for the Sunrise" and solos are by tenor and alto and Jenney's fine bone. There's also a nice horn on some of his discs like the nice tpt on "What Is There to Say"??

LETTERS TO MIKE ZACCAGNINO, 1019 10th AVE. NEW YORK N.Y.

RIM CHIPS

Harris



"I hope we got all the Paramounts and Black Swans! By the way, where are the children?"

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

TONY JACKSON

At the bottom of the photograph of Tony Jackson in THEY ALL PLAYED RAGTIME is the legend in Tony's handwriting "That medal you see on my coat I won down here in a contest on the piano., "Bill." When I asked Glover about the piano contest and the signature, he explained that Tony might have won the medal in a singing or pool contest which were also in vogue at the time, hence the need for a clarification; and the term "Bill" was an agnomen used by Louisvillians to other male Louisvillians. Glover had been born in Louisville and knew Tony when about 1904 Tony spent a year or two in Louisville.

Tony and Glover worked simultaneously at Elite #1 and later at the Panama Cafe. In the latter spot Glover worked with Ollie Powers, the singing drummer and a small band, and Tony accompanied the Panama Trio (Florence Mills, Ada "Bricktop" Smith, Cora Green with changes as the individuals acquired star attraction status).

HARVEY JONES

An early member of Earl McDonald's Louisville Jug Band was Harvey Jones. Although Jones had been a drummer in his earlier career, the Jug Band needed pure novelty and Jones danced, sang and played novelty instruments. After the Jug Band played in Chicago in 1920 (therefore, long before they had recorded) Jones set up his own novelty group and played Kelly's Stables, Sherman House, theaters and mainly white clubs. Harvey reported that the Jones So-Different Four recorded TIGER RAG and HOMEWARD BOUND for Paramount. Obviously this is the item issued as Jones Paramount Charleston Four and the title for TIGER RAG was changed to OLD STEADY ROLL. The personnel for the date was: Harvey Jones - leader, Humanophone (a nose-whistle looking like a football nose-guard in which air blown through the nose is recirculated against the vocal chords and is given resonance and timbre in the mouth), and Jazz Sax, a kazoo in the form of a sax.
Ernest Tapley - banjo; James Turner - banjo;
Sol Turner (not related) - guitar.

The Humanophone was purchased at Lyons & Healey music store at Wabash and Jackson, Chicago, soon after Jones arrived in 1920, and when he was looking for novelty instruments. Jones knows of no one else who ever captured the technique of the Humanophone. He plays it today and permitted me the pleasure of recording his solos on GIRL OF MY DREAMS and COCKTAILS FOR TWO.

John Bentley or another capable West Coaster should rework the New Orleans story by way of extensive interviews with Johnny St. Cry and Pops Foster from whom I hear occasionally when a clarification on musicians of the early decades is necessary. Both Johnny and Pops are ultimately fruitful and reliable sources of information, and confirm and augment each other.

FOSTERIANA

1. Roy Palmer started his professional career on guitar. Because guitarist Joe Johnson was available and the band needed a trumpet player, Roy took up trumpet. Then later Roy began experimenting with trombone and Johnson tried the trumpet. Eventually they both settled on the latter horns.
2. A fine pianist by the name of Clay left New Orleans for Chicago about 1907-1910. Violinist Herb Lindsay left about the same time. Clay is a new name to me, and I didn't know Lindsay was that early.
3. Pops confirms a story told earlier that Tio (L. Jr.?) finding a night's work too long, hired Picou to substitute for him during the last half. This was while both Pops and Tio were members of the Magnolia band. The Magnolia was popular and successful, perhaps because when tips were ample they decided to "forget" to collect salary, thus insuring tenure.

All letters to John Steiner
1444 N. Greenview Chicago 22 Illinois

ARMSTRONG RESEARCH PROJECT

by BOB HILBERT

A significant gap in Armstrong recordings has been filled in with the discovery of several transcriptions from the 1944 period. Thanks to the efforts of William C. Love and C. K. White, we now have a good idea of the sound of Armstrong's big band in that year of flux. (There was only one studio session by the band that year and the results were unissued by Decca.)

Here is the information the transcriptions:
Probable personnel: Louis Armstrong, Jesse Brown, Thomas Grider, Andrew Ford, Lester Currant, tps.; Taswell Baird, Adam Martin, Larry Anderson, tb.; John Brown, Willard Brown, a. s.; Teddy McRae, Dexter Gordon, t. s.; Ernest Thompson, bas.; Ed Swanston, p.; Emmet Slay, g.; Alfred Moore, b.; James Harris, drums.

May 19, 1944. Location unknown. One Night Stand #240
1. Ain't Misbehavin'
2. I Lost My Heart in Salt Lake City
3. Besame Mucho (vocal: Jimmy Ross)
4. A Pretty Girl is Like a Melody
5. Swannee River
6. Baby, Don't You Cry
7. Don't Sweetheart Me (vocal: Velma Middleton)
8. I Lost My Heart in Salt Lake City
9. Groovin' (cut out)

May 20, 1944. Location unknown. One Night Stand #253
1. Easy As You Go
2. Baby, Don't You Cry
3. Blues In the Night
4. Don't Sweetheart Me
5. I Couldn't Sleep A Wink Last Night
6. A Pretty Girl Is Like a Melody
7. I'll Be Around
8. I Lost My Heart in Salt Lake City
9. Keep On Jumpin'

September 23, 1944 Downbeat #16
1. When It's Sleepy Time Down South
2. Coquette
3. Interview with Louis by Dick Joy
4. I Got a Gal in Kalamazoo
5. Slender, Tender and Tall (vocal: Ann Baker)
6. Dear Old Southland (vocal: Louis Armstrong)
7. Lazy River
8. You Can't Get Stuffin' Your Cuff
9. Me and Brother Bill
0. On the Sunny Side of the Street

December 19, 1944 One Night Stand #465
1. Perdido
2. Me and Brother Bill
3. Time Alone Will Tell
4. Ain't Misbehavin'
5. Is You is or Is You Ain't My Baby
6. King Porter Stomp (cut out)

and from the beginning of 1945:
circa January, 1945. One Night Stand #540
1. Sunnyside of the Street
2. Little on the Lonely Side
3. Accentuate the Positive
4. Saturday Night is the Loneliest Night of the Week
5. I Can't Give You Anything But Love, Baby
6. Always
7. T'ain't Me
8. I'm Confessin'
9. Blame It on Me

There are probably many more Armstrong transcriptions from this period that yet have to be documented. Any additional information on transcriptions or other recordings by Armstrong would be greatly appreciated by this column.

* * *

All Armstrong information should be sent to Bob Hilbert, 3170 S.W. 14 Street, Apartment 3, Miami, Florida.

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CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

BABY COX FOUND!
letter from Irv Jacobs,National City California, dated 3/24/65.

I recently located Miss Baby Cox,who was the gal who did the memorable wordless vocals on Duke Ellington's 1928 OKeh recordings of "The Mooche" and "Hot and Bothered."

Miss Cox wants it to be known that she was a specialty dancer at the Cotton Club when Duke was there, and was never a chorus girl!

Miss Cox resides at 3012 Webster Ave in San Diego Calif.92113. She has resided in San Diego for many years, and has been out of "show biz" for many, many years due to ill health. Her health has improved lately, she is quite vigorous and would love to hear from old friends who remember her.

Miss Baby Cox during her Cotton Club days (late 20s).

Miss Baby Cox, today, in the yard of her home in San Diego California.

Photos from Irv. Jacobs.
Ed.- Thanks Irv for a wonderful discovery. How about contributing a column on your foremost specialty,
DUKE ELLINGTON!

****
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131 TROUBLEinMIND/LUV ATLAN956NE#$1
BABY BONNIEWithGreatCornetByWINGY
CARPENTER-ExtremelyRARE-BITE 3 Gr.
132 LONGIN BL/HOME GNT3041N $6.50
JACK BLAND GreatHotRedAllen,PeeWee
has inside inaudible Cr $2 min
133 WhoSTOLE LOCK/GabeHORNME13513E#
JULES BLEDSOEofOldManRiverFame $2
134 GoDownMOSES/MONAH DAVIS8001E#
BLUE GRASSFOOTWARMERS-RareHOT
ClarenceWilliamsJazzBand-Takes( )
135 SENORITA(4)BEBlue(3)HA206 G#
136 OlFOLKS(2)CHARLSTON(2)"248V#$2
BLUESWOMAN—FineVo&MainstreamAllStars
137 CryinBL/VOO IT JUKEBOX502N$1
CLAUDE BOLLINGfineTradDixieN.O.Band
138 GA.BOBO/RIVERSIDE CI1047 E#
139 DIPPERMOUTH/Blues CI1048 N
BOLOGNESE SYMPH ORK EM 10792 E
140 ROSITA/SunCHARIOT
BOONE JUMPIN JACKS-FineTrad30sBand
141 I'm4IT/TakeMeBACK DE8590E-V#$1
BEA BOOZE sings her classic$1.25
142 SEE SEE RIDER/CATCHIN DE8633E#
EARL BOSTIC AllStars(GreatTradSound
143 AWAY/LetBall(RudyPowellGOT144E
144 MajorMINOR/ALL ON MAJ1056 E
CONNIE BOSWELL sings
145 SOON/TheyCantTAKE DE2879 E#
CHRIS BOUCHILLON-rare folk $1.25
146 HANNAH/TalkinBLUES CO15120 V
BILL BOYD COWBOY RAMBLERS
147 CrossEYEGalOnTRAIL/BB7299 E#
EDDIE BOYD-FineBluesShouter&Pno $1
148 TICKLER/24 HOURS CHESS1533E#E
149 NiteMAREisOVER/REAL " 1595 E
150 Been DECEIVED/PRISNER"1606 E#E
MAY SING BREEN,PeteDeRose&Deleath
151 UKE LESSON/part 2VI19740N $2
LARRY BREEZE & ? onAMMOR-HotCl,Accd
152 FoundNewBABY(GreatSwing)100E$1
FANNY BRICE sings VI21815E#$3
153 WantRAINBOW/RatherBE BLUE
CARL BRISSON on APOLLO-rare $1.50
154 PinkCOCKTAIL4A BLUELADY1051E#
MILT BRITTON
155 STOP BITIN NAILS/ SLATE8001 N
156 NickTheGREEK/BabySWEET "8002 N
HADDA BROOKS -fineJazzPiano
157 POLONAISE/BOOGIE MOD123 E-
158 HUMRESQUE BOOGIE/ MOD147 E#
159 HUNG RHAPSDY NO.2 BOOG"153 E#
160 HOLLYWOODHOUSEPARTY " "157 E#
161 MELODYin'F'BOOGIE/GotLUV MOD649E
NAPPY BROWN withAllStarTradJumpBluOrk
162 2FACE WOMAN/IsItTRUE SAV1135 E
163 JustLittleLUV/WELL SAV1167 E#
164 LITTLEByLITTLE/GET SAV1506 N
NATURE BOY BROWN -GoodBluesShouter$1
165 WasLAD(FineHotTradTp)UNITED106N
ROY BROWN&jumpinBluesFea.RedHotSax
166 FeelYOUNG MAN RYTM/DELUX3302N
167 LongBoutSUNDOWN/CADILAC"3308 N
168 DoubleCrossWOMAN/TEEN "3311 N
169 GOOD MAN BLUES/SweetPEACH3312E#
DAVE BRUBECK, Ron Crotty&CallenTjader
170 - - - -
171 T42/BlueMOON FANTASY505 N-
172 UNDECIDED/BlackMAGIC " 506 E#
173 SEPT SONG/Ga.BROWN " 507 E#
174 Swonderful/SpringIsHERE508 E#
(Add,Desmond,BillSmith,DickCollins(tp)
175 LuvWalkIN/WayLook2NITE 509 E#
176 SEPT.RAIN/ThingCallLUV 510 E#
177 PRELUDE/FugueBopTHEME 511 E#
(Desmond, Ruther,Davis)
178 STARDUST/LuluBackInTOWN524 E#
179 TROLLEY SONG/HEART(Pno)530 E#
BRUNSWICK SALON ORCH-Beautiful
180 2GUITARS/DARK EYES BR8463 E#
GEORGE BRUNIS,WildBill,PeeWeeEtc
181 UglyCHILE/DaSTRAIN COM546 E#
WILLIE BRYANT Swing30sBandGreatSTARS
182 ViperMOAN/FrankTannerBB6750VE$1
183 LongGONE/VoiceOlManRIVVI25129N$2
184 LIZA/SteakPOTATOES VI25160E#$2
CHICK BULLOCK-FineVocal,AllStars
185 CreakinOlMILL/WINDOW VO5251 E
186 POLKA DOTS/ShakeDOWN VO5472 E-
BUMBLE BEE SLIM-rareGoldVocalion$3
187 RuffROAD BL/NewMeanMISTREATO2820E
CEELE BURKE ORCH SWEET BAND & VOCAL
188 SouthOfPAGO/MOMENT DE3315 N
BEN BURTON-FineMainstreamTp,SaxesBAND
AboveBigBandStyle ALaBuddyTate$1.min
189 CHEROKEE/LOVERS BL MOD 894 N-
BUSH FAMILY -rare folkSacred
190 MusicInSOUL/OnWayJESUSCO15157V$1
191 CALLED HOME/MOTHER CO15368N$3
JOE BUSHKIN pianoGem
192 PORTRAIT TALULANo.2/CO39214 E#
HENRY BUSSE ORK
193 BEGUINE/TakeMeWITH U DE2107 N-
194 MADLYinLUV/LookGood2ME"2143E#E
BUTTERBEANS&SUSIE&EddieHeywood Sr.$2
195 NotUntilTHENPart1/Part2OK8307V#
ERSKINE BUTTERFIELD-FineSwingOutfit
196 LITEHOUSE(PnoOnly)PART CELEB N
197 BealeStMAMA/WhatKnoJOEDE8510EV
198 SPOSIN/CECILIA MUS501 E
DON BYAS -Great DonARISTA
199 SLAMBOREE/SMOKEGetEYES•5001 N
200 FOOLISHTHINGS/SURRENDDIAL751N
201 GloomySUNDAY/MOOD GOTHAM131 N
202 Free&EASY/BASS C JAM SAV524 E#
203 TENDERLY/Mood4LUV SEECO10008N-
204 VANITY/BecauseOF U " 10009 N-
205 OneOclockJUMP/2OCLOCKSUPERDISCN
206 HARV.BLUES/Butterfield"1007N
207 SHEIK ARABY/EMBRACEABLE"1011NN-
ROY BALD HEAD BYRD FineProfLonghair
208 K.C.BL/CURLYHAIR FED12061N $1
209 HeyHOW BABY/BaldHEADMER8175N$1
BOBBY BYRNE ORCH
210 SlowFREIGHT/DUMMYonKNEEDE3123E#
211 PlaysThemeSongsOfDuke,Barnet,
Lombardo,GlenGray,ShawWOLDORF75E#E$1
CALIF RAMBLERS-Research
212 WhereSweetieHIDIN/BlueBELL319E
213,HulaLOU/URE IN K'Y CO 92dE-V#
214 NOTHIN DOES/SunSHOWER"1148d E
CAB CALLOWAY ORK
215 LITTLE CHILD/VOICE ABC PAMA9671E#
216 ST.JAS INF/NOBDYSWEETBR6105 E$1.50
217 NOBDYSWEET/STJAMES INF"80018E#
218 AFTNOON MOON/BlueSERGECO36993E#
219 GOT GAL NAMED NETTIE/CO37081 N
220 HI DE HO MAN/NECESITY" 37312 N
221 GHOST CHANCE/EVRYBODY"38171 E#
222 WeGoWELL2GETHER/SEE OK6341 E#
223 SAYS WHO/BLUESinNITE OK6422 E
224 WHO CALLS/MERMAID SONG"6501 N
225 NAIN NAIN/TAPPIN OFF "6547 N
226 Want2ROCK/TaintNoGOOD "6616E#E
227 VA,Ga&CAROLINE/Around OK6717NE#
228 LongBoutMIDNITE/JitBUGVI24592E$1
229 TRYLON SWING/JumpJIVEVO5005EE-
REV E.D. CAMPBELL $1 rare
230 DAN PRAY3TIMESADAY/ VI20546 V
JOE CANDULLO ORK •DigPasses RESEARCH
231•DuskySERENADE/Earl BWAY1203E-$1
232 MeTOO/SADIEGREEN HA235 E $1
233 SouthSeaSHORE/BabyFACEPE14667E#$1 /E#E
EDDIE CANTOR
234 HungryBeautGIRLS/ILuvHERCOa3624$1
235 Joe'sHERE/KeepMindDANCE "3784E#E1
236 BANANA BL/NoNORA COa3964E#E$1
237 AROUND/U KissMeONCE DE23529N$1
238 DontPutTAX/DontNeedWINEEM1071E$1
239 DontWantDOC/OldENUFF EM1094V#
240 SULTANHAREM/LuvGIRLS EM10105EV#$1
241 SULTANHAREM(Take3)/ EM10105E#$2
CAPITOL JAZZMEN AllStars
242 OlFEELIN/SomedaySWEETCAP10012NE#
BILL CARLISLE KENTUCKY BOYS
243 SparklinBlueEYES/ DE5713 E$1
UNA MAE CARLISLE&AllStars
244 I LIKE IT/GottaTakeBEACON7171N-
245 BestIdeaUHAD/BOUGHTCO38974 N
246 GoodWOMAN/AintNothinDAVIS7172 N
247 BestLittleYANKEE/SPEAK"7173 N
HOAGY CARMICHAEL•MattlockAllStarDixie
248 ABADABA HONEYMOON/ DE27474 E
249 ROTATION BLUES/FLAP DE27747E#E
CAROLINA COLLEGIANS/FielsdsNoodlers
250 LUVER COME BACK TO ME/BA6315E#E
IKE CARPENTER BigBand Jazz
251 PACHUKO HOP/SANDU ALAD3172NE#
252 [struck through]
LEROY CARR-rare blues
252 6COLD FEET/GoBackHOMEBB5963EV$2
253 GoneMOTHER/MidniteHOURVO1703V$2
254 BLUESBeforeSUNRISE/ VO02657E-$3
255 SHADY LANE BLUES/ VO02762V#E-$3
BENNY CARTER
256 BOOG WOOG SUGAR BLUES/DE3588E$1
258 NEVER GIVE/RAMBLERDEDutch)
above rare orig DEF42121E#$5
259 JumpCALL/PATIENCEDELUXE1008 E#
260 JustaMOOD/WhenDAY VO(E)11N $3
BO CARTER-VeryRare-RimChip 8 gr.$2
261 SheUrCOOK/MeanFEELIN OK8870 E
AL CASEY ,BigSid,Illinois,HoraceEt
262 HowHiMOON/SometimesCAP10034 NN
CAVAILERS-BeautifulWaltzes&Vocals
263 RECOLECTIONS/SleepVALLYCO1921E
264 MASQRADE/SYLVIA CO 2670 E-
CHARLSTN CHASERS-FineAllStarJazz
265 WABASH/DAVENPORTCO909VplayE#2
266 FAREWELL/GalSAL "1539E-$2
267 MOANIN LO/MisbehavnCO1891E-$2
268 RedHAIR/LUVABLE CO1925E-$2
CHICAGO ALLSTARS-FineMainstream
269 NO BABY/HeyBigMAMACO37928 N
REGGIE CHILDS Ork-FineSweetBand
270 WhoLUVS U/WasntLYINDE988E#
EDDIE CONDON,PeeWee,BudFreemanEtc
271 TENN TWILITE/ChocDANDCO36009E#
AUDREY CHRISTIE singsRodgers&Hart
272 AtRoxyMusicHALL/LibMus235 E
CHARLIE CHRISTIAN-Monk,Guy,KenClark
273 StompSavoy#1/CHOICEPt3VOX16067N
WAYNE KING ORCH WITH BUDDY CLARK$1
274 ShouldHaveKNOWN4YEARSVI27201NE#
275 BrokenMELODY/WorriedVI27373 N
SONNY CLAY onVOCALION-RARE$3.50
276 BOGLOOSA BL/JAMBLED VO15078V#V
LARRY CLINTON •GreatSwingInstrmntl
277 DREAM/HERE BELL 1039 E#E
278 HowHighTheMOON/BREADVI26521E#
279•STUDYSCARLET/SONG VI26435 NE
280•STUDYRED/DeepPURPLE"26141 EV#
COZY COLE ALLSTARS
281 StompSAVOY/DatsLUVGUILD118 E
282 Talk2ME/Body&SOUL SAV501 E#
COLUMBIA MODERN DANCES of TEENS
283 Instruct-Maxixe/BandCOa1540 E
284 " HesitationWaltz "1543
BIG TOM COLLINS-FineJackDupree1.50
285 WatchinMySTUFF/HeartKING4568E#
RUSS COLUMBO
286 GUILTY/DontKnoWHYVI22801E# $4
287 PARADISE/GooNiteSWEET"27636E#1
288 BlueOfNITE/WIEDERSEHN"27637E#1
CALVIN COOLIDGE-rareNationForum
289 EqualRITES N.F.17 E# $7
COON SANDERS Band
290 YesSirThatMyBABY/ VI19745 E
COTTON BELT 4tet-PerryBradford-p$1
291 GonnaShout/W'LL(¼"BiteVO1001EV
IDA COX&ALLSTAR BAND $1.75 min
292 HardTIME BL/TakeHIMPAeR2948E#
AL CRAVER-Dalhart folk pseud $1
293 ZebTURNEY/LetterEDGECO15049 V
294 WhereIsMyMAMA/MarianCO15218V
PEE WEE CRAYTON &AllStars
295 I'MurPRISNER/BABY Hollywd426E#
296 U KNO/NEEDurLUV IMP5321E#
297 RockISLAND BLUES/MOD658E#$1
298 ROCKINtheBLUES/PLEASEMOD732N-$1
BILLCROSBY jumpinBluesBandCHICAGO
299 EatDrink/SNEAKINWOMANCO37282E#
BING CROSBY •withDixieLEECrosby
300 DINAH/CAN'T WE TALK BR01271 N
301 SOMEDAY SWEETHRT/LET"01992 N
302 LitBUCKAROO/COWHAND BR02925 N
303 BasinST/BobWHITE DE1483 E#
304 I'M SAVINaBOND-TreasuryDeptV$2
305•WayULooktonite/Fine•DE23681E#$1
BOB CROSBY AllStars
306 PANAMA/BigAPPLE DE1615E#E
307 JEZEBEL/EDUCATION DE1713 E#
308 WHAT NEW/SUMMERTIME"2205 E
309 HearUTalkinCallTAXI"2207 N-
310 LOOPIN LOOP/INSPIRATION2209E#
311 BEGUINE(AndrewsStrs) DE2290E#
312 HotDOGSTAND/DIDNT DE2401NE#
313 RoseWASH SQUARE DE2464 E#
314 So.RAMPART/SmakeyMARYDE2569E#
315 BlueORCHIDS/WaitSUNRISE2734 E
316 LastNITE/THOUGHTBoutUDE2812E#
317 HiSOCIETY/MAXIXE DE2848EE-
318 WannaWRAPUUP/Bet.18thDE2935V#V
319 GOTTA GET HOME/GotEYES"2991E#
320 DancersONLY/BlueOfNITE"3138EV#
321 SMOKEYMARY/ComeBack DE3336 E
322 BOOGWOOG MAXIXE / DE3382 E#
323 BlueECHOES/CHICKeeCHICKDE3605E#
324 GENEVIEVE/UNTILuFALLDE3668NE#
325 MARK HOP/BURNIN DE3694 E
326 WELL/MUCH MORE LUVLY"3762E#
327 MARCH BOBCATS/WhoSORRYDEf6790E#
328 BigBassVIOL/SPEAKDEf7002 E#
ARTHUR BIG BOY CRUDUP-fineBlues
329 RockMeMAMA/WhoBEENBB340725E#V
330 TooMuchCOMPETITION/VI220141E#
331 NELVINA/KeepDRINK"205167E#$1
332 SHE GONE/I'M IN MOOD340746V#V
FRANK CRUMIT-great Frank
333 UKELELE LADY/SWEETIEVI19701E
334 GOINCOTTONFIELD/ VI19777 E
335 GRANDFATHER CLOCK/ "19946 N-
336 GET AWAY/PRETTY "20137 E
337 BRIDE LAMENT/JACK "21668 E
338 GayCablero/LEARNEDVI21735 E#
339 ReturnGayCABLERO VI22154 E
340 AndThenTookUpGOLF/ "22323 E
VERNON DALHART •$1 min
341•SinOnBROTHER/WhenSUNPE12402E#
342•MarianPARKER/6FeetEARTH12429E
343 BAGGAGE COACH/WILL VI19627 E
344 BlueRIDGE MOUNTAINHOME20539 E
345 LINDBERG/VaugnDeLeathVI20674E#
346 GreenVALLEY/GoldSTAIR"21457E
JOE DANIELS•fineHotCombo $1 min
347 SWING SWING/ForME&GALDE2088N
348 SwingMrBEN/CubanSWING"2338NE#
349 SOLITUDE/BlueRYTM DE2798 E#
JOHN DANKWORTH coolBritons-BlueNOTE
350 BirdlandBOUNCE/LeapLONDON1161N
JIMMY DAVIS-ExGovOfLouisiana
351ChillonHILL/IsIt2LATEDE6100E#
352 ThereNewMOON/LOVE DE6105 E#
BLIND JOHNNY DAVIS-greatBlues $1.50
353 Walkin&Talkin/NoMAILMGM10574 N
MAXWELL DAVIS GreatRockInBAND
354 JUMPINLLOYD/FlyHOMEMOD332V#
MEYER DAVIS SYNPTRS•EddyThomas-vo
355•CARESSIN YOU/REMIND BR4179E#
TOMMY DEAN-GreatBuddyTateStyleBand$1
356 COOL ONE/LONELYMONDAYSTATES106E#
GUIDO DEIRO -accordion shocase
357 IL TROVATORE/AveMARIACOa1040E#
VAUGN DE LEATH sings
358 SleepBABY/ALICEWONDERCO1715 E
359 MyMAN/JEALOUSofU ODEON20038 E
360 AllByMYSELF/WhoBNextOK4355EV#
DENZA DANCE BAND RESEARCHonEnglishCO
361 EVRYTHIN GONNA BE ALLRITE4007 E
362 HOW MANY TIMES(Nichols) 4093 E
363 BlackBOTTOM(DigPass) 4153 E
DEPARIS BROTHERS,EdHall etc
364 SHEIKARABY/ChangeKEY COM567E#
VIC DICKENSON, allstarShowcase $1
365 GettinSENTMNTLOverU/ BN1601 N
DIXIE JAZZBAND RareN.O.JazzBand $2
366 HONEYDontU/COPENHAGENOR291E-V#
DIXIE STOMPERS
367 ClapHANDS/SpanishSHAWLHA70 E$2
368 VARIETY(Dig)St.LouBlHA451E#V1.50
369 St.LouSHUF(dgPass)READY467E$2
FLOYD DIXON-BluesonSPECIALTY
370 PleaseDontGO/HardLivin" 468E#
371 HOLEinWALL/OlMEMRIES " 477E#E
372 NOSE TROUBLE/OO EE " 486 N
373 MISISIPI/SatNiteFISHSUPREME1542N
374 PRARIE DOGHOLE/U NEED "1546 N
WILLIE DIXON $1 min CHECKER
375 CrazyForMyBABY/AmLOVER"828 N
BABY DODDSwithAlbertNicholas $1
376 ALBERT BLUES/DonEWELL CI1002E#
JOHNNY DODDS great classics $1 min
377 GRANDMA BALL/BALLINBILT1080 N
378 LadyLUV/BrownBOTTOM " 1081 N
379 FlatFOOT/MAD DOG " 1083 N
380 TooTITE/PAPA DIP " 1084 N
381 BuctownSTOMP/BlWASHBD" 1090 N
382 GOOBERDANCE/TooTITE " 1093 E#
383 RED ONIO/GRAVIER ST DE18094 E#
DOROTHY DONIGAN -greatBluesGalPianist
384 EveryDAY BL/PianoBOOGBB8979 N
DORSEY BROS ORK
385 MakeLuv2ME/MyFRIEND BELL1029E#E
386 MoodHOLYWOOD/SHIMMYBR6537E#$5
387 ByHECK/OlManHARLEM BR6624EV#$3
388 OutOfDAWN/Lanin PAeR256 V1.25
JIMMY DORSEY •DIXIELANDBAND
389•JazzME BL/PANAMA• CO38654 E#
390 AH WOO/No SUBSTITUTEDE873 N-
391 SLAPthatBASS/CantTAKE"1203E#
392 FarAWAY LOOK/HADNT DE1834N-
393 MELANCHLY LULBY/Havin "2761E#E
394 SWAMPFIRE/RIGMAROLE DE2618E#
395 HearRHAPSDY/MEMRY ROSE "3570E#
396 YOURS/WhenSUN COMES DE3657E-V#
397 BlueCHAMPAGNE/ALONE DE3775E#
TOMMY DORSEYORK •EdieWright
398 NOLA/WHO HMVb8720N-E
399•AllThruNITE/MUSIC VI25866 E
400 LUCKYFELLOW/AllTHINGS"26401E#
401 MARCHETA/INeverSmile "26628 N
402 SWING TIMEinHARLEM/ "27249E-
403 O LOOKatMENOW/MIGHT "27274E-V
404 YesINDEED/WillUSTILL "27421E#
MORTON DOWNEY
405 PlaceInSUN/PlaceInSUNVI21958E#$1
406 MollyMALONE/3Suns VDISC511E#$1
EDDIE DUCHIN ORCH
407 AfterALL/LuvPASSES VI24870 E
408 Luvly2LookAT/WontDANCE24871V#
409 ItsDELUVLY/UGotSOME VI25432E#$1
410 LetCallWholeTHINGoff VI25569E#$1
411 MerryGoROUNDBrokeDOWN"25585E#$1
BILLY DUKE JumpinBlueVocal&BandCASINO
412 FunLuvWOMAN(HotTpSax) 138 N
SONNY DUNHAM O (great trumpeter
413 Lament2LUV/DOWNDOWN BB11214 N-
414 NickelSERENADE/NEIGHBOR11253E#
415 CLEMENTINE/I LUV U VOGUEr775E#
CHAMP JACK DUPREE-realbluesVo&Pno
416 DupreeShakeDANCE/YanceyCO37335 N
417 CountyJAIL/FISHERMANDAVIS5013 N$1
418 StumbleBLOCK/ThatMyPAKING4827NE#1
419 ChainGANG/WAREHOUSEOK05656NE#1.50
420 RockyMOUNTAIN/OldTIME VIKO2979E#$1
NELDA DUPUY-fineBluesRidinGal UNITED
421 RidinWithTheBLUES/STOP U157 N-
JIMMY DURANTE
422 Take AN'L'/BIBBIDI MGM30226 E#
HARRY EDISON AllStarpnPHILO
423 I BLOWED/LAURA PHILO119 N
CLIFF EDWARDS •Hot combo
424•HowCouldLookSoGOOD/ PE11601V#V
425 CharleyMyBBY/SALLY "12158 E#
426 MyBestGIRL/HottestMAN"12167 E
DAVE EDWARDS&HisAlabamBoys-folk $1
427 DownInARKANSAS/MINNIEDE5536E#
ABE ESSIG RitzOrk-FromOKEH-Research
428 NeverKnewWhatMOONLITEPAe5701E
ROY ELDRIDGE ALLSTARS
429 RockInCHAIR/RoyRIFFCLEF89087NE#
430 WILLOW WEEP4ME/SOMEBDY"89110 N
431 SweetLORRAINE/YardDOGMER8955 N
432 BasinSTREET/HARLEM MER8962 N
433 JUMBO/BabyWhatMATTER "8996 E#
434 ThatTHING/HecklerHOPVOeS77E-V
DUKE ELLINGTON
435 ArabLUVER/WashWOBBLEBB6782N-1.25
436 BlueTune(DgPass)SwaneeBR6288E$1
437 StormyWEATHER/SophisLADY6600V#V
438 ADMIRATION/MerryRoundBR7440E-V$1
439 GalJOE/SongOutHEART BR8108NE#$1
440 DeepNITE/PleaseBeKINDCO39545E$1
441 GoldenCRESS/DontBeMEAN"dz673N$1
442 NYC BLUES/3¢STOMP COdz674NE#$1
443 HarlemSPEAKS/LewDavisDE3944N$1
444 FlaminYOUTH/EbonyRHAPSHMVb6528N$2
445 CHLOE/AcrossTRACK BL HMVb9171E#1
446 FiveOclockDRAG/Clementine9273E#1
447 CarnegieBL/MoodWOOEDHMVb9448E#1
448 TimeWASTIN/RifSTACATO "9456N$1
449 WonderOfU/Come2BABY "9492N$1
450 ArabLUVER/CottonCLUBDisqFr6479NE
above $1.50
451 AZURE/ MASTER E $1
452 FlipFLURRY/GoldFEATHERMU265 N $1
453 JamDITTY/SultrySUNSETPApz11189N1
454 ShowBOATShuf/EchoHARLEMPAeR2904E#
455 3LitWORDS/RingBELLS VI22528V#V
456 EchoJUNGLE/LimehouseBL"22743E#$1
457 DaybreakEXP/SOUTHLAND "24501N$1
458 CottonTAIL/DontGetMUCH"26610N-$1
459 ShermSHUFFLE/HayfootVI201505E#1
460 StompyJONES/DELTA VI201533N$1
SEGER ELLIS-rare• E-V
461•LittleJackFROST/UREBULLET1011$1
462 WhereInWORLD/BEAUTIFULCO1290E-
463 MemoriesOfFRANCE/STILL"1453E
EMPERORS-fineNapoleonBand-20sJAZZ
464 ClarMARMlade/BLUESHA362E$1.75
EMPERORSofJAZZ-Hucko,Phil,SpargoEt
465 FidgeFEET/JazBandSWAN7508E#E
466 TigerRAG/LitEMPEROR" 7509E#E
CHICK ENDOR sings •HotTp&Cl
467•GoodLitBadLitU/LuvMEVI21922E#
RUTH ETTING
468 MyMAN/AftU Gone CO995V#V
WILLIE FARMER swinginBand
469 MuskatRAMBLE/TinROOFBB7724EV#
LEONARD FEATHER Jazz•DanBurley
470 ESQUIRE BL/BOUNCE COM547E
471 BathroomBOOG/KITCHENCONT6007N
SHEP FIELDS-fine 30sTunes&Music
472 Luv2LEARN/I AdoreUBB6749 E-
473 ThisYEARKISSES/Girl"6757 E
474 LuvlyONE/OlFEELIN "7066 E#E
475 CathedralPINES/Good"7553 E
476 MyWalkinSTICK/NOW "7592E#
477 TakeItSLOW/PleaseTHINK300807E#
FIREHOUSE FIVE rambunctiousJazz
478 BrassBELL/EvrybdyLuvGTJ5 NE#
479 RedHotRiverVALLEY GTJ6 E#
ELLA FITZGERALD-FineChickWebbStars
480 DontWORRY/OnceENUF4MEDE2541 E
481 SugarBL/Imagination DE3078 E#
482 TeaDANCE(Instrumental)"3441 N
483 NoNOTHIN/KeppCOOL DE3754 E#E
484 JustLuckySo&So(Kyle3)"18841E#
FIVE BLIND BOYS-greatNegroGospel/E#E
485 HoneyInROCK/DeathTAKENESSEX905
486 Willin2RUN/ItsWONDERVEEJAY849E#
BRICK FLEAGLE allstars
487 SameOlSHEAVES/SHAKES HRS1005N-
DUSTY FLETCHER
488 OpenDOOR RICHARD/ NAT4012 E#
SALLY FOSTER -Folk $1
489 BerryPickinTOME/DONTDE5333 NE
FOUR RAJAHS-PappyRoy,Hurt,GentryEtc
490 Wait4KATIE/TooBUSYVI21550NN-
T.J.FOWLER-fineBand&GreatPnoDETROIT
491 BackBITER/WineCOOLERSAV857 N
492 GoldRUSH/CamelWALK SAV885 N
FRANKIE AND THE BOYSonJUKE BOX NE#
493 NotOnFirstNITE/LAZIEST GAL505
FRANKIE FRANCISCalypso-WhoIsFineSAX
494 A MAN IN DE/SYNCOPAVITADISC23E
ERNIE FREEMAN-AllInstrumntlBLUESER
495 WalkInTheBEAT/SpringIMP5403E#
LOWEL FULSON-FineBlueser $1 min
496 MyGalAt8/WeeHOURS D'BEAT119N
497 BluesIsKILLING ME/Sw'Beat220N-
498 COUNTRYBOY/ComeBackD'Beat230E#
499 BlackWidowSPIDER/SwTIME308 N-
BOB GADDY great swinginBluesBandJAX
500 LitGIRL BOOG/NoHELP JAX 308 E#
•WINI BEATTY-& TINY BROWN-duetJazzPno
501•EarlyMORN BOOG(hrCr)BELTONE N-
502 TheHOP/Baby(GAILLARD)CADET202E#
CECIL GANT -BULLET
503 It's TheGIRL/9thStJIVE 258 N
JUDY GARLAND
504 EmbraceableU/SWANEE DE2881 E#
VIVIEN GARRY 4tet withGeoHandy-pno
505 HOPSCOTCH/WhereU AT SARCO101 N
GEORGE'D DUKES & DUCHESES-FeaK.Georg
506 HourDEPARTING/ABNATHYMELODISCE#
GERMAN RECORDOORCH
507 RAKOZSY/WIENBELIBT PAT O1157 E-V
ARTHUR GIBBS-compOfRUnninWild&HisOrk
508 OlFashLUV/CHARLSTNVI19165 E$1
JAZZ GILLUM-fineBlues
509 WhiskyHeadBUDDIES/ BB340741E#$1
LLOYD GLENN-finePianistAndCombo
510 SavageBOY/SleighSWINGTIME271 N
511 CUBA DOLL/ANGORA SWINGTIME296N
512 BOOGWOOG ST.LOU BL " 311 N
GOLDEN GATE ORK-CalifRamblersSol!
513 SheNobodyFool(HotSaxBA0663 E
514 RamblinBL(HotSoli) PE14309 E-
ERNIE GOLDEN ORK
515 MyPET/AlLynch(HotTp)BA7109 E#
516 RussianLULBY/PARADISEBR3530E#E
517 SATISFIED/HelloMARGOTCO1939 E
JEAN GOLDKETTE •Bix
518 GimmeKISS/LONESOME VI20031 E$1
519 BirdEYEView/WhiteHOUSE20268E#$1
520 OhioHOME/ComeShoBOATVI21166V#
521•HoosierSWEETHRT/ VI20471 E$1
522•BlueRIVER/Renard "20981E$1
523 OhioHOME/ShoBOAT "21166E$1
524 SweethrtPARADE/HOME"21800E$1
525 " " " " V
BENNY GOODMAN •SmallCombos
526•StealAPPLES/MelPOWELLCAP10173E#
527 BluesJumpedUP/HavU CAP15111N-
528 NOBODY/HENDERSON STMPCO35820E#
529 WINSOCKI/ShadyLadyBIRD"36429N
530 IDAHO/TakeME CO36613E#E
531•AftU GONE/•Body&SOUL"36781 E#
532 BenjieBUBBLE/GalCALICO"37187N
533 MUSKRAT/SouthBORDER COeDC592 N
534 TexasTEA(JackT)DrHECKLE"fb2823E
535•RUNNINWILD/MoonGLOWHMVjo229 N
536 LETsDOIt/THE EARL OK6474 E#
537 RockDREAMBOT/UDont Kno"6534N-V#
538•WHEREorWHEN/BluesInNITE6553E#
539 SomebodyNoBodyLUV/LETS 6562 E
540 RosesBLOOMAgain/Lamp 6580E#E-
541 ZootSUIT/LitCOUSIN 6608 E
542•SHEIK/•PoorBUTFLYPAeR2753 N
543 BoardMEETIN/ZAGGIN " 2769 N
544 KingPORTER/SOMETIMES VI25090 N
545 SANDMAN/GOODBYE "25215 N
546 GOODY/BeenSoLONG "25245V#V
547 MADHOUSE/DevilDeepBlSEA25268E#
548 DownSOUTHMEETIN/PICK "25387 E
549•DINAH/•MOONGLOW "25398 E
550 LuvMeLeaveME/•EXACTLY"25406 N
551 ALEXANDERBAND/RIFFIN "25445E#V
552 AfterU GONE/BugleCALLRAG25467E
553 TaintNoUSE(EllaFITZ)25469EV#$3
554•SWEETSue/•MelanchBABY25473E#
555•TigerRAG/•WHISPERING 25481 N-
556 SmokeDREAMS/GEE VI25486E